Nasty goo from the sky: Stop the aerial moth spraying p5

Exclusive: Did City College officials launder campaign money? p14

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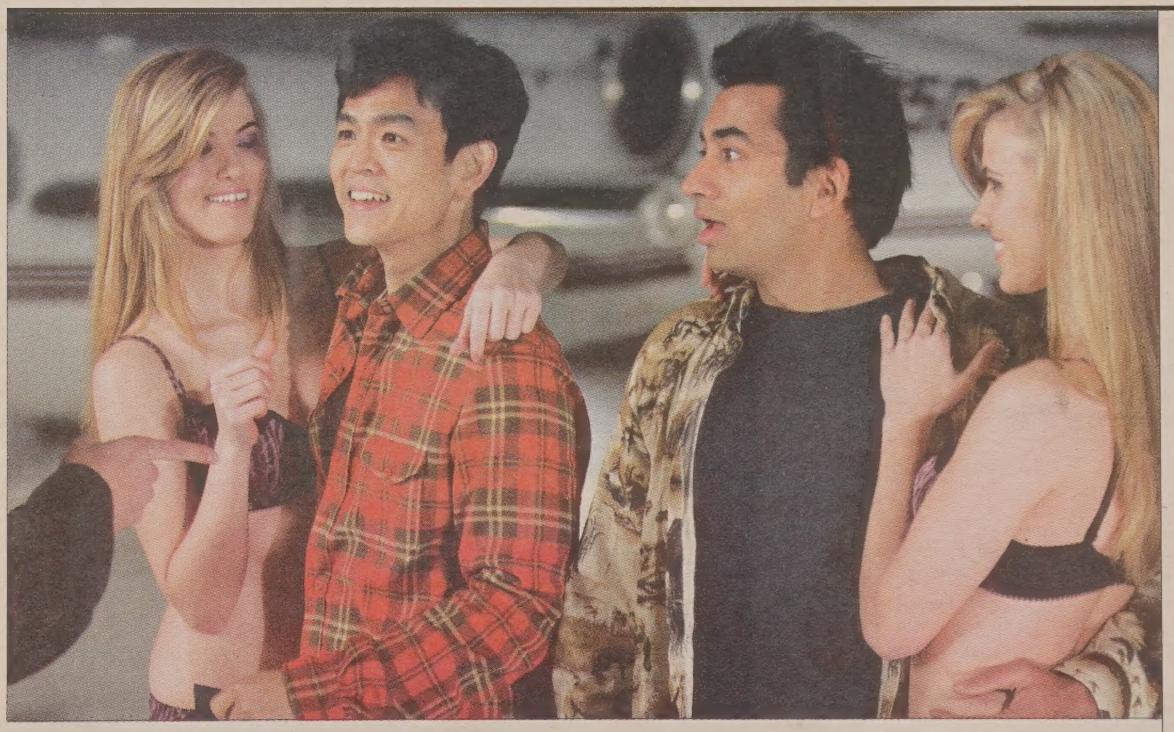

Babes, bongs, and Bush

Harold and Kumar escape Guantánamo Bay — and invade the San Francisco International Asian American Film Festival! Plus: CineManila, a tribute to Oscar neglectee Edward Yang, and our deluxe guide to the rest of the fest. p56

EDITOR'S NOTES

By Tim Redmond
› tredmond@sfbg.com

When Jerry Brown was governor of California, he was almost done in by the Mediterranean fruit fly. So he knows a thing or two about bug infestations and aerial spraying.

It was 1981, and Brown, approaching the end of his second and final term, was running for a spot in the United States Senate. He was the odds-on favorite to win the seat being vacated by the Republican S.I. Hayakawa; his chief Republican rival was a mild-mannered and hardly charismatic San Diego mayor named Pete Wilson.

But that summer, the fruit flies, known as medflies, started showing up in residential areas, mostly in gardens and fruit trees outside of San Francisco. Farmers worried that the pest could spread to the central valley and points south — and experts warned that the state stood to lose $1 billion per year if the agricultural industry got hit.

The flies breed rapidly and turn fresh fruit to mush. That would have been bad for growers. Even worse, the rest of the country was so worried about the tiny creatures that any sign of a commercial crop infestation might have led to a nationwide boycott of California produce.

Brown, still the staunch environmentalist, ordered the California Conservation Corps to strip the fruit

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Given the history of questionable financial moves at City College, the idea that some administrator would use the foundation to launder a cash contribution to a political group is not at all beyond the imagination.

EDITOR'S NOTES

CONT››

off trees in the affected areas, and he ordered the release of millions of sterile flies to interrupt the mating cycles. As it turns out, the shipment of supposedly sterile flies from a Peruvian lab included at least some that were fertile; Brown argued that the error prevented the ecologically sound alternative from working.

But for whatever reason, the flies continued to spread — so the chorus from agribusiness got louder and louder. They wanted aerial saturation spraying of the pesticide malathion.

But Brown resisted. "All I could think about," he told me 10 years later, "was poison raining down from the sky."

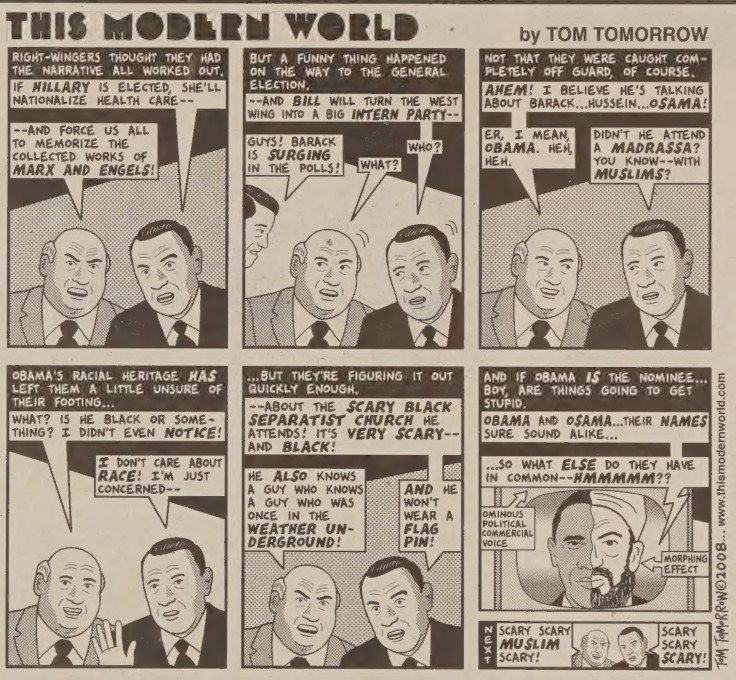
That's all a lot of environmentalists could think about too. The governor was knocked around like a ping-pong ball, to the delight of a mainstream media that never much liked or respected Jerry Brown. And in the end, he caved: helicopters, flying five abreast in military-style formation, began carpet bombing hundreds of square miles of mostly residential areas, dumping a chemical that a lot of critics argued could have untold long-term health effects.

The indecision pissed off the conservatives. The final outcome pissed off the environmentalists. Brown lost the Senate race.

When I talked to him about the decision, it was 1991 and I was writing a book — and Brown was mounting a surprisingly strong run for president. In retrospect, Brown thought the spraying was wrong. He thought he had to do it, but he felt horrible about it. Back then, he was a progressive populist.

And now he's California's attorney general, and he's defending the state's plans to bombard San Francisco, Marin, and the East Bay with an artificial pheromone wrapped in tiny plastic bubbles to eradicate the light brown apple moth (see page 10). I know all the arguments, but please: I have two little kids now. It's a nasty chemical, raining down on us from the sky.

The medflies came back. So will the moths. Brown wants to come back to his old job too. You wonder if he's learned anything. SFBG



More funny money at City College

EDITORIAL The chancellor and the board of the San Francisco Community College District have tried hard to act as if the diversion of $30,000 in public funds for political purposes was just an isolated error, easily fixed. But as G.W. Schulz reports on page 14, an audit has found at least one other diversion, this time of at least $28,670 — and it's starting to look as if there's a pattern here.

The college administration, possibly with the knowledge of some of the trustees, has been spending public money on political campaigns. Money earmarked for public education has gone to promote bond acts that bring in money for the district — and that's not only sleazy and unethical, it's clearly a violation of law.

San Francisco District Attorney Kamala Harris is reportedly looking at the second diversion — but she needs to expand the probe immediately. If the administration of the outgoing Chancellor Philip Day shuttled public cash to bond campaigns twice, there's a good chance it happened a few more times. And at a certain point, this rises to the level of serious criminal charges.

The first diversion, first reported in the *Chronicle*, involved a $30,000 payment from a motorcycle school that was using college parking lots for its classes. That rent money never made it into the public coffers; instead, it wound up helping to pay for the campaign for the latest round of City College bonds.

The latest revelation is just as smelly: the Foundation of the City College of San Francisco, a nonprofit that takes in donations for the school, gave $35,000 on November 6, 2006, to a political group that supports statewide college bond elections. A day later, on Nov. 7, the college itself handed $38,670 (the school's $28,670 and another $10,000 in private money) to the foundation. That's odd in and of itself — the foundation usually gives money to the school, not the other way around. And the timing is highly suspect; given the history of questionable financial moves at City College, the idea that some administrator would use the foundation to launder a cash contribution to a political group is not at all beyond the imagination.

The college board needs to hire its own special counsel to check every contribution to local college bond acts to see if there's any more evidence of improper diversion of public funds. But an internal audit isn't enough; Harris needs to look into this and make public her findings.

City College is a valuable public institution, and for years, the people running it have undermined public confidence in its financial integrity. That's a crime itself — and if someone broke the law along the way, the district attorney has to make clear that it won't be tolerated. SFBG

No aerial spraying

EDITORIAL The tiny light brown apple moth has become a huge environmental deal in Northern California. Ever since a retired entomologist found one in his Berkeley back yard a year ago, state and federal agencies have been in full attack mode. Now they're preparing to send a fleet of airplanes to dump thousands of gallons of pest-control spray over San Francisco and the East Bay this summer. The aerial bombardment is likely to be ineffective — and it may have serious health impacts on humans. It's a bad idea, and it needs to be stopped.

As Sarah Phelan, who first broke this story, reports on page 10, that won't be easy: the California Department of Food and Agriculture is holding public hearings on the spraying but has insisted it will go forward no matter how much opposition emerges. State Sen. Carole Migden is trying to block the plan in the Legislature, but the governor will likely veto any bill she can get passed. So it may be that the only way to prevent San Franciscans from facing a pesticide carpet-bombing the first week in August is for somebody to file a lawsuit.

The moth frightens farmers because its larvae eat a wide variety of plants. The tiny caterpillars could do more than $600 million worth of damage to the state's crops every year, the CDFA says.

The pest is native to Australia and had never before been reported on the United States mainland. So the authorities decided that the best solution was to eradicate it — and that the most effective way to do *that* was to drown the affected regions in a chemical called Checkmate.

Checkmate isn't a poison, the way some of the nastier pesticides are. It contains an artificial version of a pheromone that female moths release to attract males during mating season. The idea is that if the pheromones are floating around in the air, the boy moths will get confused and never find the girls, and eventually the population will die out.

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CONTINUES ON PAGE 6 ››

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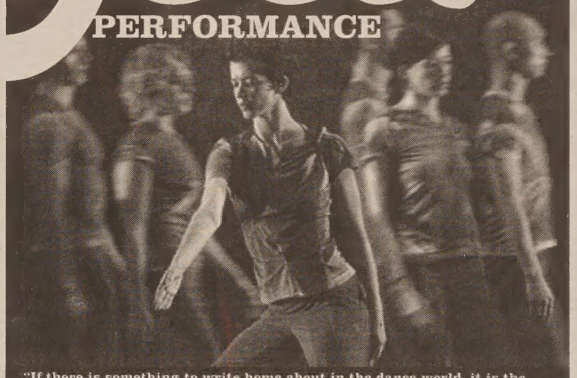

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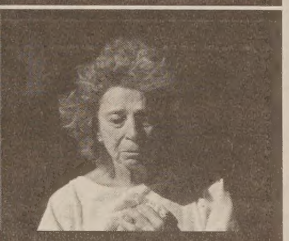

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SPRAYING

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substance. Over time, the little capsules melt and the pheromone is released into the air. The way the state describes the spray, it can take up to 70 days for all of the active ingredients to become airborne. One application is supposed to last throughout the moth's mating season.

But this theory has never been tested on a large scale, and some critics say it's unlikely the pheromone assault will actually wipe out the brown apple moth population. If even just a few of the creatures manage to mate and produce offspring, the whole effort could be a failure.

The CDFA insists that Checkmate is totally safe for humans and pets, that it contains nothing toxic, and that the moth pheromone has no impact on anything other than this one type of insect. But the advisory label on Checkmate cans warns people who are applying the stuff to wear protective clothing and masks. The tiny capsules (which are not biodegradable) can't be good for people with respiratory issues. Some residents of Santa Cruz and Monterey counties, where a first batch was sprayed last summer, reported health effects.

And we've been around long enough to distrust officials who tell us that chemicals sprayed into the air are perfectly safe. As one Vietnam veteran testified at a public hearing last week, the government used to say that Agent Orange was harmless too.

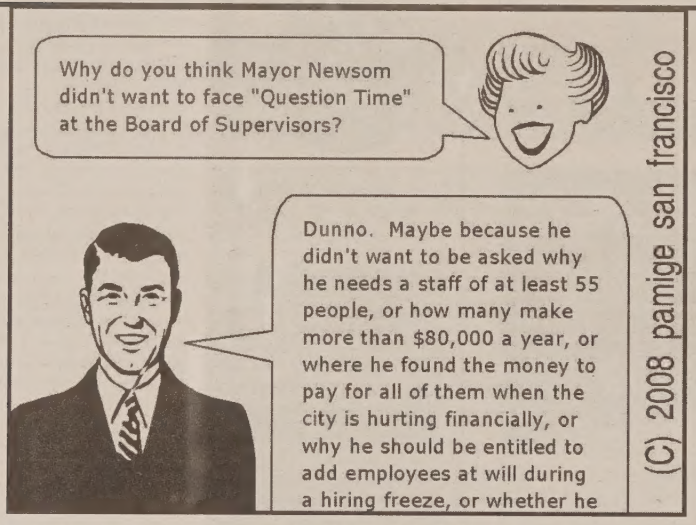
San Francisco and the East Bay are dense urban areas with millions of people — hundreds of thousands of them children. If the health impacts of massive aerial spraying of moth pheromones are not definitively known, it's a bad idea to go forward.

We recognize that the moth is a threat to agriculture; so are thousands of other pests. Organic farmers manage to produce crops every year without dumping chemicals on them.

There was a time when a governor named Jerry Brown stood his ground and refused to allow aerial spraying of a toxic chemical called malathion to kill Mediterranean fruit flies. Ultimately he backed down and allowed the spraying — and in retrospect he admits that was a mistake. Brown is now the state's attorney general, and there's talk that he'd like his old job back. If he wants to demonstrate that he's a real environmentalist, he ought to file suit to block the spraying.

Since that's unlikely, it's going to require an environmental group with the resources and legal support to take this to court. San Francisco's full of them; someone needs to step forward. SFBG

The Western Addition has recently suffered from a spate of shootings; it seems an odd time to close a healthy and safe alternative to the violent streets.



Untitled, by Pamige. Send political art submissions to opart@sfbg.com.

Health care paradoxes

OPINION What does homicide in the Western Addition have to do with the closure of the worker's compensation clinic at San Francisco General Hospital? How does a mobile methadone-treatment van affect the broader public health of San Francisco?

These are just two of the questions that University of San Francisco nursing students are asking while San Francisco residents face a public health and safety crisis.

Public health and safety are both affected by economic conditions. Nonetheless, we must all question a need-blind cutback in services to public health.

It's the task of San Francisco nursing professors to address the following confounding paradoxes:

Homelessness Nursing students, Department of Public Health staff, and a host of individuals and organizations work together at the commendable, but intermittent, Project Homeless Connect, while midyear budget cuts will shutter Buster's Place, the only 24-hour drop-in center that serves homeless persons every day of the year.

Mental health Last semester USF students learned that increasingly scarce hospital beds for mentally ill and impoverished San Francisco residents were going to be cut back even further. Now budget cuts are planned that will decrease services for individuals on an outpatient basis.

Violence Nursing students learn about the effectiveness of education and physical exercise in ameliorating the deplorable conditions of the city's housing projects and streets. The Western Addition has recently suffered from a spate of shootings; it seems an odd time to close a healthy and safe alternative to the violent streets such as tennis courts.

Occupational health The Occupational Health Clinic at SF General will soon be closed. USF students want to know why they should choose to work for a public health system that puts them at high risk for hepatitis B, HIV, back injury, and exposure to violent patients.

Substance use Methadone treatment for opiate addiction is an imperfect clinical intervention, but it's certainly better than users overdosing on the street or spreading HIV and antibiotic-resistant skin infections by sharing needles. However, methadone treatment is expensive, and an innovative program to bring it to addicts will be delayed for budget reasons.

Access to care While the city's health plan, Healthy San Francisco, is a laudable attempt to provide optional health care coverage to more residents, the budgets of public health clinics and hospitals that provide the care are being cut back.

Public health nursing San Francisco has pioneered effective programs tackling the disproportionate infant-mortality, asthma, diabetes, and hypertension rates among African American and Latino San Francisco residents. Now the cadre of public health nurses who do this work will be reduced, and Laguna Honda Hospital is being rebuilt with fewer patient beds. Who will monitor and support the disabled and seniors in the community if not the public health nurses?

As public health nurses, we implore our elected officials to protect the most vulnerable while making difficult decisions. SFBG

Sasha J. Cuttler
Sasha Cuttler is an assistant professor at the University of San Francisco School of Nursing

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LETTERS

DENTAL DILEMMAS

When a patient brought Justin Juul's article ("Tooth and consequences," 2/27/08) to my attention this morning, I have to admit I approached it expecting all-too-common negative twists on the profession of dentistry. I imagine that when most people encounter mainstream media stories on topics they are knowledgeable in, they wince at the mistakes and/or misinterpretations. But I was very pleasantly surprised by the balanced story.

As a San Francisco–based private practice dentist of 11 years, a son of a dentist and a dental hygienist, and as someone who is very active in organized dentistry, I found myself in total agreement with your take on society's dental dilemmas. The flaws with dental insurance, government assistance, dental clinics, and dental tourism were very well put in so few words.

I wish I had an editorial on the solution to these problems, but matters such as this are never simple. One question in particular that you raised I have never heard except for out of my own mouth: Why is medicine segregated into so many groups (e.g., dentistry, optometry, podiatry)?

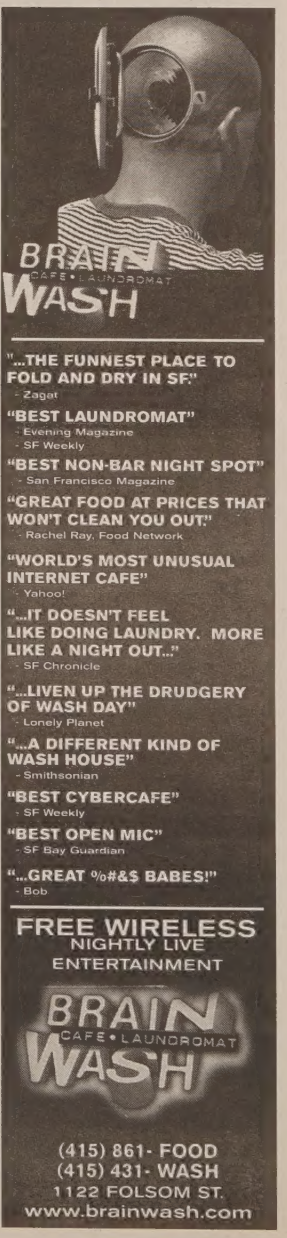
Curtis Raff, DDS
San Francisco

IN DEFENSE OF NADER/GONZALEZ

If at first you don't succeed, try, try again. These are words of wisdom, if the cause is a noble one. I will try to make the case why these words are true for Ralph Nader, and explain why his pick of Matt Gonzalez as running mate was inspired.

First, let me say that like many, I've been impressed with Sen. Barack Obama. As someone who has studied nonviolence and

CONTINUES ON PAGE 8 »



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LETTERS

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the writings of Martin Luther King Jr., I see in Obama the embodiment of nonviolent principles, and this, I think, is a big part of his appeal. Whether his voting record is stellar or not in the eyes of "progressivism," the wisdom inherent in a genuine understanding of nonviolence counts a lot for this voter. Obama seems to have it.

That said, though, Nader's values are sound and in alignment with what many (including myself) are feeling. What people don't understand is that the anger they feel towards Nader is misdirected: in a democracy, the bare fact of someone's candidacy can never be at fault — standing up for what you believe is what democracies are supposed to foster, after all ... but if, in fact, the support of candidate A amounts to the possibility of an unintended boost for a diametrically opposed candidate C, then that's a sure sign that the system's at fault, not the candidate.

I always thought that any bumper sticker for Nader should have on it by necessity the words *electoral reform*, because without the understanding of the latter, what Nader represents can never truly be appreciated or assimilated by the people — and rightly (but lamentably) so!

So let Gonzalez do what he does best and let him have his role in enlightening the citizenry in this most foundational of problems. If he can open people's eyes to it — as he has mine — and if he can open the door nationally as he did locally to implementing Instant Runoff Voting (the cure for the mischaracterized "spoiler" effect) — it'll be a turning point in our country's capacity for meaningful change.

Daniele Erville
San Francisco

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Dinner: 6pm-10pm (A three-course fixed price meal + after-party $35/pp)
Boogie: 9pm-2am (Min. Door Donation $10)
March 5 @ Levende Lounge, 1710 Mission at Duboce
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Presented by the Irish Arts Foundation, the festival presents the very best in contemporary Irish cinema. The festival will also feature the Magners N Shorts program which includes free Magners Original Irish Cider as well as award winning Irish short films.The mission of the festival is to bring new Irish cinema to the Bay Area and to celebrate the Irish short film, which is fast becoming a dominant art form in Ireland. The festival will also feature the acclaimed documentary features as well as a selection of Irish Language Films (with English subtitles.)
March 5-8 @ Roxie Film Center, 3117 16th St. at Valencia
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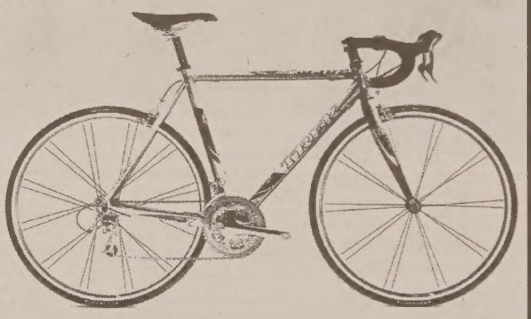

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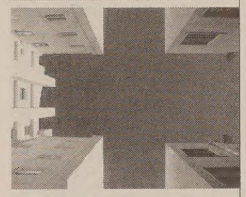

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Selda Bagcan, Zizek, Trannyshack Reno

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Horseface, LOLcats, crotched coral reef

Jury finds abuse in jail

Last June, we brought you the story of Ernest Henderson, who alleged he was beaten severely by sheriff's deputies while awaiting trial in a San Francisco county jail (see "Jailhouse Justice," 6/20/07).

A federal jury on Feb. 27 unanimously decided to award Henderson $200,000 in punitive damages for excessive use of force. Two deputies accused in the suit, Miguel Prado and Glenn Young, will each have to pay Henderson $100,000, or the city could elect to cover the damages for them.

Scot Candell, a criminal defense lawyer of 10 years who'd never handled a civil suit, decided to take on Henderson's case after examining evidence of the allegations. Henderson claimed that in late 2003, following a verbal dispute with deputies, he was forced into a utility room, slammed to the ground, and punched repeatedly in the head, according to court records.

He then slipped in and out of consciousness and the deputies left him naked in a padded cell, Henderson alleged. He later fell to the floor twice due to a pain in his back, the second time knocking himself out as he fell, prompting an emergency trip to San Francisco General Hospital.

Candell says that if medical staff there hadn't documented his injuries, which included a broken lower vertebra the city later claimed was minor, they never would have come to light. Candell is also representing three other inmates who made similar allegations — each of their cases including Prado as a defendant — but they'll go to trial separately.

San Francisco Sheriff Mike Hennessey admitted for our last story that he'd investigated complaints about Prado's conduct previously, but he insisted that they had not led to discipline. Taxpayers will also likely be on the hook for up to $250,000 in legal fees from Henderson's suit paid to Candell and his colleague, Sacramento lawyer Mark Marin, who's helping handle the suits.

"I think he was successful because the evidence was obvious," Candell said of Henderson's case. "You don't get those injuries unless excessive force was used. I think during the trial it came out the deputies were not being honest and the jury realized that." **(G.W. Schulz)**

Club crackdown

Partygoers may soon pay more for hanging outside a nightclub than the cover charge to go in if new legislation introduced by Mayor Gavin Newsom becomes law.

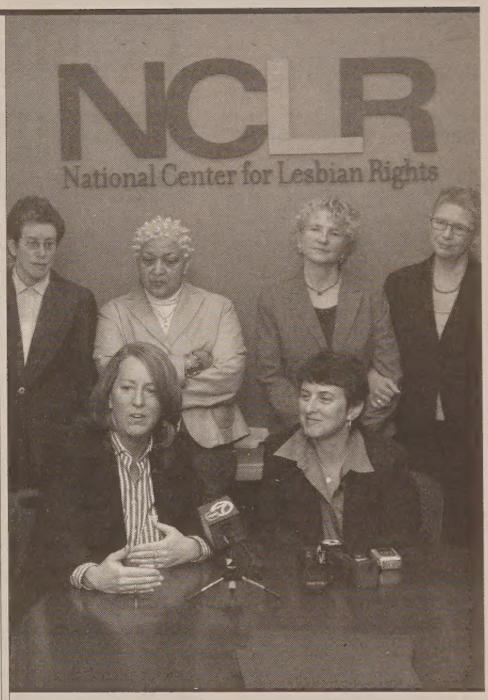
A few recent incidents of club-related violence prompted calls for a crackdown, which led to a summit in January that involved city officials and club owners and ultimately produced the Newsom proposal. Sup. Sophie Maxwell, whose District 10 suffered a shooting outside a club in January, is cosponsoring the legislation. It was presented on March 4 to the Board of Supervisors and would impose new permit and loitering laws on all clubs.

"The areas directly outside nightclubs have become locations for assaults and shootings. This antiloitering legislation is another crime-fighting tool for our officers," Police Chief Heather Fong said in a Feb. 28 press release.

To curb the violence, standing within 10 feet of a club for more than three minutes, unless smoking or waiting for a bus or cab, may result in a warning and possible citation.

The other part of this ordinance applies to promoters and nightclubs. Two or more events per year would require a permit, as well as stricter after-hours requirements. Securing these permits may also be costly, burdening the smaller clubs.

The legislation was given a chilly reception in clubland, where small promoters fear being forced out of business and patrons worried that the city is trying to curtail their fun. Others, like San Francisco Entertainment Commission president Audrey Josephs, are simply wary of intended consequences: "The language in this legislation is ambiguous. It has to be crystal clear what a club or an event is before we move forward with this." **(David Carini)**



Kate Kendall (foreground left), executive director of the National Center for Lesbian Rights, gathered with Equality California and same-sex couples who were married in San Francisco City Hall before deputy city attorneys argued for marriage equality in front of the California Supreme Court on March 4.

GUARDIAN PHOTO BY CHARLES RUSSO

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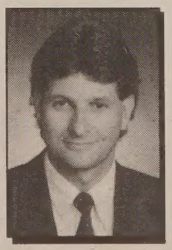

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"At this point, spraying sounds premature and reckless, even though I understand this is a nasty invasive pest."
Sup. Ross Mirkarimi

ALERTS

By Deborah Giattina
› alerts@sfbg.com

WEDNESDAY, MARCH 5

War economy
Gone are the days when good wars would expand the United States' economy and march it toward superpower status. In a lecture given by two American economists, Nobel prize winner Joseph E. Stiglitz and Linda J. Bilmes from Harvard's Kennedy School reveal how much money we've really spent on the war with Iraq. When you take into account the rise in oil prices, disability benefits for vets, and hidden budget items (among other factors), the actual cost reaches upwards of three trillion greenbacks.
Noon–1 p.m., free
UC San Francisco campus
521 Parnassus Avenue, bldg C-701, SF
www.iraqactiongroup.org

THURSDAY, MARCH 6

Dee Dee Myers
Women aren't having the easiest time at the top. Our mayor is dismissing them from key city positions left and right, and a presidential candidate with at least twice as much experience as her challenger is hanging on to the race by a thread. Why are women having a hard time advancing in male-dominated fields like politics, business, and science? Let's ask Dee Dee Myers. At this lecture, the former White House press secretary under President Clinton talks about why women have had difficulties and argues that more women are needed in leadership roles because they are better communicators than men.
11:30 a.m., $7–$15
Commonwealth Club of California
595 Market, second floor, SF
(415) 597-6700, www.commonwealthclub.org

Traffick stoppers
Theresa Flores, author and survivor, will be the keynote speaker at a panel discussion on the state of sex trafficking of women in the Bay Area — and how best to connect trafficked women with services available to them. Panelists at the Associated Students of the University of California–sponsored event include Jim Saleda, Officer for the Vice Crimes and Child Exploitation Unit of the Oakland Police Department; Mary Wiberg member of the California Alliance to Combat Trafficking and Slavery Task Force; and Erin Gangitano, Staff Attorney for the Asian Pacific Islander Legal Outreach.
6–8 p.m., free
UC Berkeley Campus
370 Dwinelle Hall, Floor F
Near Telegraph and Bancroft, Berk.
(510) 642-1434
CONTINUES ON PAGE 12 »

Chemicals and quarantines

San Francisco officials resist plans to use aerial spraying against a potentially damaging moth

By Sarah Phelan
› sarah@sfbg.com

As the California Department of Food and Agriculture (CDFA) pushes ahead with plans to aerially spray the Bay Area with pheromones to eradicate the light brown apple moth (LBAM), the San Francisco Board of Supervisors has signed onto state senator Carole Migden's efforts to ask CDFA to put a moratorium on the spraying.

"We haven't seen this level of concern and debate since the medfly days of then governor Jerry Brown," Sup. Ross Mirkarimi told the *Guardian*. "At this point, spraying sounds premature and reckless, even though I understand this is a nasty invasive pest."

Meanwhile, four members of the California State Assembly, including San Francisco's Mark Leno, are working collaboratively on a group of LBAM-related measures to address health, scientific, and efficacy issues that remain unresolved since the agency's multimillion-dollar eradication campaign began last year.

Leno's part in this collaboration with fellow assembly members John Laird, Loni Hancock, and Jared Huffman involves demanding that CDFA complete an environmental impact report (EIR) before being able to apply pesticide in an urban area for LBAM eradication, which can be a lengthy process.

"By making this an urgency measure, it would take immediate effect," Leno told the *Guardian*. "We recognize that urban areas are concerned about health and safety, that LBAM is a real threat to the agricultural industry, and that the other side must be considered."

Last year, the United States Department of Agriculture (USDA) and CDFA both gave LBAM emergency status after the tiny, leaf-rolling Australian native was found in a Berkeley backyard, the first time it was confirmed in the continental United States.

As USDA's Larry Hawkins told the *Guardian*, the federal declaration of emergency allowed his department to access the Commodity Credit Corporation, a federally owned and operated entity within the USDA that supports and protects farm income and prices.

So far, the USDA has allocated $90 million to cover the costs of what Hawkins called "an expensive regulatory program," along with those of developing suitable pesticides and a nationwide survey to see if the moth has spread beyond California.

Agricultural officials fear widespread crop damage — such as this rot on grapes — if they can't use aerial spraying.
PHOTO COURTESY OF THE CALIFORNIA DEPARTMENT OF AGRICULTURE

Hawkins claims the state separately declared an LBAM emergency — a move that allowed CDFA to go ahead and abate the pest — and that impacted the state's normal EIR process.

"Emergency status doesn't relieve [CDFA] of EIR requirements, but it allows them to do it simultaneously," Hawkins explained.

Since then some citizen activists have challenged the moth's emergency status, claiming that there is no evidence that LBAM has severely damaged or infested local crops. But Hawkins says this purported lack of evidence proves that the government's eradication program is working.

"We know the insect exists, that it destroys crops in other countries, and now you find the same insect here," said Hawkins, whose department has predicted that LBAM could inhabit 80 percent of the United States and nibble on 2,000 plant species.

"So, we can logically conclude it will cause damage here. The reason you haven't seen major damage here is because we've found it early enough to deal with it before it becomes substantial. And the reason you won't find reports of major LBAM damage in New Zealand or Australia is because they are constantly using pesticides," Hawkins said.

Asked if the USDA will fully disclose the ingredients of any product the state plans to use aerially, Hawkins said, "We cannot force a private company to reveal all their
CONTINUES ON PAGE 13 »

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Alerts CONT.»

FRIDAY, MARCH 7

Islamic feminists
Honor International Women's Day by joining Iranian and Afghan women opposing both Islamic oppression of women and the United States' imperialist forces that only support their freedom when it benefits US economic interests. An ad hoc committee and Revolution Books sponsor this march and rally.
Noon (march), free
Berkeley BART Station
Shattuck and Center, Berk.
2–3 p.m. (rally)
Bancroft and Telegraph, Berk.
(510) 848-1196, www.kazar-zanan.com

Antiwar vet
According to polls, an overwhelming majority of soldiers in Iraq oppose the war, and almost 30 percent say they should come home immediately. Hear from Phil Aliff of Iraq Veterans Against the War, a vet who served in Iraq in '05 and '06, discuss the need for immediate withdrawal.
Noon–1:30 p.m., free
Cesár Chávez Student Center
San Francisco State University
1600 Holloway, SF
(213) 880-6380, sfsu@campusantiwar.net

SATURDAY, MARCH 8

Party girls
Celebrate International Women's Day at a party sponsored by San Francisco Community Land Trust and Direct Action to Stop the War with live performances by the Party Lights, Conspiracy of Venus, the Brass Liberation Orchestra, DJ Lucha Grande, and poets from Molotov Mouths Outspoken Word Troupe.
8 p.m.–midnight, $7–$20 sliding scale
Balazo Gallery
2183 Mission, SF
(415) 738-7785, www.sfclt.org
(510) 984-2566, www.actagainstwar.net

PINK ladies
How do those CODEPINK ladies do it? Nearly every action the antiwar group undertakes ends up in the national media. Learn from them how to become an activist at a two-day workshop and start your campaign to better the world. The training includes workshops, speakers like CODEPINK founder and Global Exchange cofounder Medea Benjamin, local groups coordinator for CODEPINK, Rae Abileah, and other artists and teachers. Food, campfires, and all-night slumber party included.
10 a.m.–10 p.m., $40–$80
Also Sun/9, 10 a.m.–10 p.m.
YMCA Point Bonita
981 Fort Berry, Sausalito
(415) 575-5555, www.codepinkalert.org/training

Women's museum gala
The mission of the International Museum of Women is to connect women around the world and inspire them to take action against discrimination and oppression. Help them continue their efforts by attending their annual formal gala and fundraiser. Bay Area journalist Jan Yaneheiro hosts an evening of good food and music by Lavay Smith and the Red Hot Skillet Lickers.
6–10 p.m., $250
Westin St. Francis Hotel, Grand Ballroom
335 Powell, SF
(415) 543-4669, ext. 11, www.imow.org

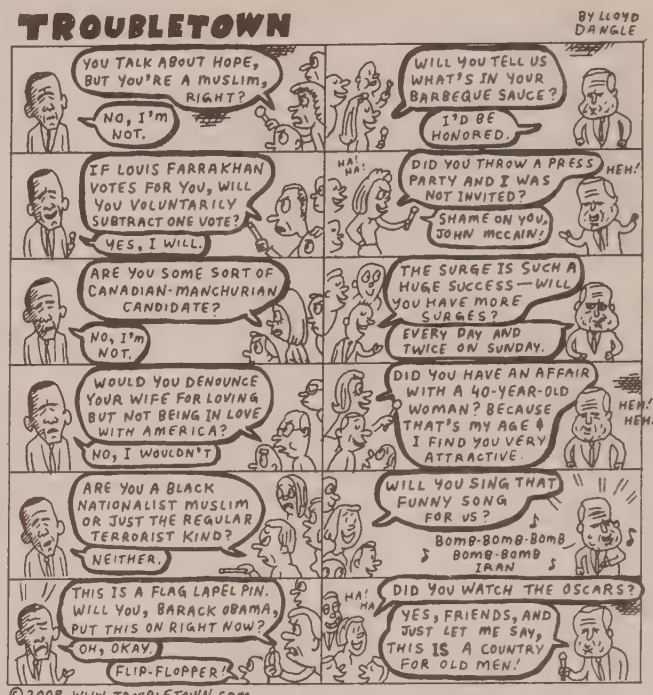
SUNDAY, MARCH 9

John Ross birthday
You might have thought it happened years ago, but actually, poet and journalist John Ross is just now turning 70 years young. Help him celebrate at a birthday party with fellow septuagenarians and their younger compatriots. Guests Q.R. Hand (Ross's friend of 60 years), Alfonso Texeidor, Diamond Dave Whittaker, Jack Hirschman, Lawrence Ferlinghetti, Dianne DiPrima, and Tommy Strange honor the activist's life — both lived and yet to come — with readings.
4–8 p.m., free
Cafe La Boheme
3318 24th St., SF
(415) 643-0481

Herstory
You might think that a commemorative day for women is merely symbolic. But International Women's Day has actually sparked many challenges to oppression since its inception in 1911 by European Marxists and American working women. Learn about the day's history at a lecture by Simin Marashi at an event sponsored by the Institute for the Critical Study of Society.
10 a.m.–noon, free
Niebyl-Proctor Library
6501 Telegraph, Oakl.
(510) 595-7417, www.tifcss.org

TUESDAY, MARCH 11

Prepare for March 19
Help the International A.N.S.W.E.R. Coalition prepare for the big day of actions on the fifth anniversary of the invasion of Iraq at this organizing event. Get an update on the war and the situation in Iran, then help the coalition get the word out by flyering, phoning, and postering about the upcoming large-scale actions against the war.
7 p.m.
A.N.S.W.E.R. Coalition offices
2489 Mission St. Room 28, SF
(415) 821-6545, www.answercoalition.org SFBG



Spray CONT»

ingredients. But we have told all those companies that hope to provide products that they should expect to reveal them all."

Critics of the state's pheromone spraying program observe that Suterra LLC, which manufactured the spray used over Santa Cruz and Monterey counties, refused to release the full ingredients until it was sued — and Gov. Arnold Schwarzenegger demanded immediate full disclosure.

These same critics also note that Schwarzenegger, who continues to support CDFA's LBAM-eradication program, received $144,600 in campaign contributions from Los Angeles–based Roll International owners Stewart and Lynda Resnick, who control Suterra, Fiji Water, Paramount Agribusiness, and the Franklin Mint.

Records show the Resnicks donate broadly, mostly to Democrats — including the gubernatorial campaigns of Steve Westly and Phil Angelides, and US Sens. Hillary Clinton, John Edwards, and Barack Obama — with a lesser-size donation to Republican presidential front-runner John McCain, proving they play both sides of the fence.

With researchers testing a variety of LBAM-related products in New Zealand, Hawkins hopes to have a product formulated for California by June 1, which is when spraying is scheduled to resume in Santa Cruz and Monterey; spraying in the Bay Area is set for Aug. 1.

"We would like to give communities maximum notice, but we're also working towards a beginning-of-June date, and as much as we'd like to insert artificial time frames, the insect couldn't care less. It's on a biological time table and is multiplying every day," Hawkins said.

David Dilworth of the Monterey nonprofit group Helping Our Peninsula's Environment, which advocates the use of targeted pheromone-baited sticky traps, conceded that even if CDFA was forced to stop the aerial spraying, the USDA could spray anyway.

"But it would take them several months to organize, and we don't believe they have the constitutional power," claimed Dilworth, whose organization is preparing a 60-day notice of intent to sue the USDA and the United States Environmental Protection Agency.

Meanwhile, organic farmers find themselves in an uncomfortable limbo that continues to shift. Take the Santa Cruz–based California Certified Organic Farmers (CCOF). Last fall, CCOF supported the aerial pheromone spray after the National Organics Program approved it, meaning sprayed farmers didn't lose organic certification

But March 4, CCOF spokesperson Viella Shipley told the *Guardian* that the group is about to release a revised position on the spraying, and could not comment further "because CCOF's government affairs committee has not yet approved this revised position."

"We lobbied for an organically approved product and supported it last fall when lots of our members were suffering because they were in quarantine and couldn't sell beyond county lines," was all Shipley would say.

Meanwhile, organic farmers who spoke on condition of anonymity largely supported aerial spraying for economic and environmental reasons.

"If the moth isn't dealt with now, it'll become a bigger problem, from both an environmental and toxic perspective," one farmer told us, citing the already high costs of controlling bugs such as coddling moths and medflies.

"This is somebody else's pest at the moment, a nonnative pest," he said. "If farmers have to start dealing with LBAM as well, they'll be ruined."

He also cited his belief that there aren't 40 million pheromone-soaked twist ties on the market, which is what CDFA claims is needed to blanket infested counties from the ground up with female pheromones to confuse the males.

Nigel Walker, an organic farmer in Dixon, recalled the devastating costs of quarantine thanks to a medfly-infested mango that someone brought back from Hawaii.

"Their vacation cost me $60,000 because of lost sales," Walker said. "So, for God's sake, don't bring, mail, or FedEx fruit and vegetables into California, because border inspectors are looking for bombs and terrorists, not produce and moths.

"We live in a global economy, and we have trade agreements that say if one person gets a pest, you have to do something about it," Walker added. "Nobody wants to be sprayed. Even when I spray organic seaweed on my fruit trees, I wear a mask. So I understand the gut reaction. But by refusing to be sprayed, you're punishing the wrong person — the farmer — who already has to deal with the vagaries of the weather, the marketplace, and pests like the medfly."

Chris Mittelstaedt, who lives in San Francisco with his family and runs Fruitguys, a small business that delivers organic fruit to offices, said he's personally against the spraying. "But as a company, we are going to wait a few weeks before letting people know what we officially think or endorse as a plan of action," Mittelstaedt told us.

Other city dwellers are less ambivalent. Frank Eggers, a former Fairfax mayor who is organizing a group called Stop the Spray, said, "[World Trade Organization] stuff is driving this so-called moth emergency.

"We're allowing other countries to quarantine our produce. And with the global economy, climate change, and travel, we're going be facing this issue continuously. But we can't keep putting poison on our land, or say we'll put you in quarantine if you don't accept our aerial bombardment," he said.

Paul Schramski, state director of Pesticide Watch, worries that the state and federal agencies are still not listening to the people of California.

"If this is not being driven by trade agreements, then I'm not sure what is the driver. We don't have all the facts. But it's not being driven by actual crop damage," Schramski said. "We agree that this invasive moth should be controlled, but it's a false premise to believe that the choice is between aerial spraying or nothing. The state has known since August that the public was opposed to spraying, so why aren't we producing more twist ties?"

CDFA, which used $500,000 in USDA funds to hire PR agency Porter Novelli last November at the height of public outcry, is currently researching pheromone products that last up to 90 days and is also planning to use pheromone-loaded twist ties, sticky traps, and stingerless parasitic wasps in its LBAM program.

"We believe this to be a biological emergency," CDFA public affairs supervisor Steve Lyle told us. "If we waited a year or two, so we could first do an EIR, we would lose the battle and become generally infested."

Ironically, California's best hope for not being sprayed ad infinitum may lie in the discovery that the moth has spread to other states.

"It would make a significant impact if we were to find the insect established in other places," the USDA's Hawkins told us. "It doesn't mean we would throw up our hands and walk away, but it would remove some of the argument that the rest of America is at risk from California if other states already have it."

But until that time, Hawkins warned that if state legislators demand a moratorium, forced spraying won't be the federal government's only option: "Maybe California would have to be quarantined. And now we are talking about hundreds of millions of dollars." SFBG

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On shaky ground

Did City College use its foundation to launder public funds for political purposes?

By G.W. Schulz
› gwschultz@sfbg.com

The violations were purported to be accidental. Top administrators broke the law in two separate incidents in 2005 when they diverted a total of $30,000 belonging to City College of San Francisco to a local bond campaign committee, although they said it was an innocent mistake.

Now new documents obtained by the *Guardian* show an apparent pattern to this misuse of public funds. A special audit indicates that on Nov. 7, 2006, administrators from the school district transferred $38,670 to a bank account controlled by the Foundation of the City College of San Francisco, a nonprofit that seeks donations for the school and funds scholarships.

Just one day before, on Nov. 6, 2006, the foundation made a $35,000 cash contribution to the Community College Facility Coalition Issues Committee, which lobbies for and promotes statewide bonds to benefit schools like City College. State law bars City College from using public funds for such political purposes.

When asked about the money transfers, Vice Chancellor Peter Goldstein conceded to the *Guardian* that $28,670 of the newly uncovered funds were improperly moved to the foundation to replenish the Nov. 6, 2006 contribution, but he referred questions regarding who made that decision to outgoing chancellor Phil Day, who did not return a call.

The firm that conducted the audit, Louie & Wong, based in San Francisco, could find no evidence that the foundation's board approved the contribution, and a lawyer hired by the foundation says the directors were not aware of the transfer of district funds into the foundation bank account at that time.

Although some of the board members later recalled authorizing the contribution, it wasn't reflected in meeting minutes, and the directors say they never intended to launder public funds into a political contribution.

These revelations further damage the credibility of City College administrators, who for several months have undergone an investigation by the District Attorney's Office into political fundraising efforts by the school. Spending public funds to support or oppose a ballot measure or candidate is against California law.

Two school trustees, Rodel Rodis and Julio Ramos, confirmed for the *Guardian* that the district attorney in recent weeks requested documents related to the transactions and will be interviewing senior administrators at the school soon, presumably including Day, who is leaving for a new job in Washington, DC, as this story goes to press. Both say the trustees only learned about the audit's conclusions this month, although it was completed last summer.

"The way it's always been presented to me is the foundation is supposed to give the district money in order for the district to fulfill its function of educating students," Ramos told us, "not vice versa."

The District Attorney's Office will neither confirm nor deny the existence of such probes, but its investigation has been confirmed by sources and reported in both the *San Francisco Chronicle* and the *Guardian* (see "Day's Dilemma," 8/8/07).

Day characterized the earlier diversions from the 2005 bond campaign as a simple misunderstanding when they were publicized last year. His administration wasn't trying to do anything illegal, he wrote in a public statement at the time, and a resulting internal investigation called for by City College's board of trustees seemed to confirm his claim.

"The 2005 campaign was compressed into little more than three months, and as a result of this rush, we made some mistakes," Day wrote in response to the report when it was released in January. "As the chancellor and CEO of this college, I take responsibility for these missteps."

But despite the breadth of the internal investigation, which filled 232 pages and detailed the history of the hastily organized 2005 bond election, its scope never reached the foundation's political activities.

Now it appears that after the *Chronicle* published stories last April exposing the misdirected funds from 2005, the foundation's board of directors asked for a special audit to ensure that all its financial transactions between 2005 and 2007 were free from any association with public funds the board wasn't aware of.

The foundation at that time hired a lawyer, Peter Bagatelos, who told the *Guardian* that the board didn't know $38,670 was transferred to the foundation's bank account on the day of the November 2006 statewide election, when voters were asked for $10.4 billion in bond money to support California's public schools.

"It was never done with their consent or knowledge or participation," Bagatelos said.

During the same two-year period covered by the audit, the foundation made cash donations to other political action committees (PACs) totaling $110,000, including $75,000 that went toward City College's $246.3 million local bond election in 2005.

Those transactions appear to be legal because the foundation is a 501(c)3 nonprofit that technically operates separately from the

The City College building features the motto "The truth shall make you free."
GUARDIAN PHOTO BY CHARLES RUSSO

school and can promote political causes that benefit community colleges within certain parameters, according to a coalition lobbyist. Each of those contributions were approved and properly documented by the foundation's board, unlike the transactions from early November 2006.

Goldstein also said that the foundation's board was not happy about the discovery and that the directors returned the money last April, just as the *Chronicle*'s stories were breaking. He said the remaining $10,000 was legally acquired from yet another nonprofit controlled by the college and through a private vendor, but the foundation's board elected to return that money as well on the advice of legal counsel "to avoid any appearance of impropriety."

"Any funds that the college is entitled to cannot and should not be transferred to the foundation," Goldstein told us. "The particular item that you're asking about was absolutely a mistake. It should not have been transferred. It was found internally, corrected, and the funds were distributed to a variety of student organizations."

The Community College Facility Coalition, which received the $35,000 donation, was formed by a small group of school presidents in the spring of 1993 and today includes 52 districts across California. Its "issues committee" was created expressly for financing statewide bond campaigns.

The political action committee's state election filings show that the foundation's contribution was actually made on the same day City College transferred the $38,670 to the foundation's bank account, rather than a day earlier as the audit states.

City College has aggressively sought such state subsidies — nearly $200 million since 1998 — to match funds raised through local bonds from San Francisco taxpayers to help with its ongoing capital projects like a new gymnasium, a performing arts center, and campuses in the Mission and Chinatown.

The $35,000 contribution was among the largest made to the coalition's PAC leading up to the election, and Paul Holmes, a lobbyist for the coalition, said only 10 to 12 schools use their foundations to support ballot measures each year. Rarely does it receive a donation of more than $20,000, he said. Holmes added that many colleges use their supporters for donations.

Judy Iannaccone, a spokesperson for the Rancho Santiago Community College District in Orange County, which helped raise $13,600 for the 2006 election, said they did so by forwarding the names of potential donors to the coalition, which allowed the school to remain impartial.

"The money was absolutely not from the general fund," Iannaccone told us.

Colleges and universities commonly form nonprofit foundations to raise money on their behalf from alumni and other supporters, like the behemoth $1.1 billion endowment of the UCSF Foundation, which encourages and administers private giving to the medical school and health-related research of the University of California-San Francisco.

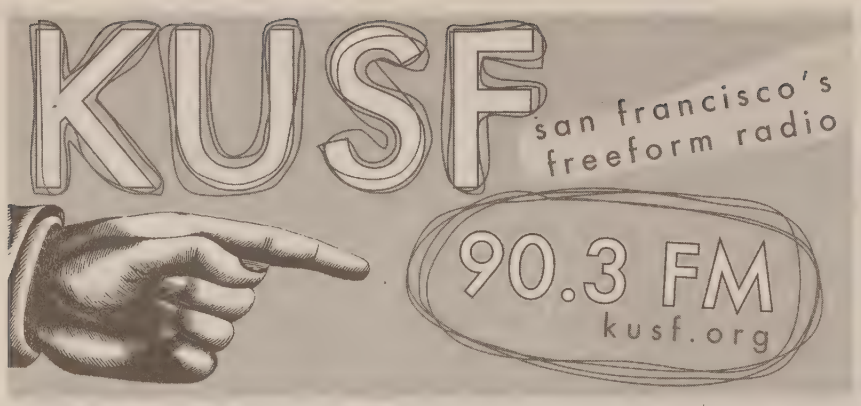
City College's foundation is considerably smaller. It had $22 million in net assets at the end of the 2007 fiscal year, according to district documents, and describes itself in an audit as a discrete component of the school. The foundation gives out hundreds of relatively small scholarships to students every year, some worth up to $3,000, but most for smaller amounts of between $250 and $500.

The foundation also maintains a separate board of directors that, like many higher-education foundations, contains top officials from the school itself, like Chancellor Day and Vice Chancellor Goldstein.

Most of the foundation's other directors, however, are simply civic leaders who support City College's mission but don't work for the district and aren't affiliated directly with Day's administration.

The two entities are still close enough that the district handles bookkeeping for the foundation and shares its employees. For instance, the audit shows that the foundation's finances — including its political contributions — were often prepared by City College's chief administrative services officer, the title carried by Stephen Herman, who was implicated in the first round of illegal diversions made public last year.

"People literally thought that the college was obligated to make a contribution to this statewide campaign and that meant funds that would otherwise be under the college's control could be eligible for a donation," Vice Chancellor Goldstein told us. "But, of course, that's incorrect." SFBG



Still waiting

Jury deliberates in the *Guardian*'s predatory pricing lawsuit

By Tim Redmond
› tredmond@sfbg.com

The *Guardian* went to press this week without a jury verdict in our lawsuit against the *SF Weekly*.

As of the morning of March 4, the jury had been deliberating more than two days and was still behind closed doors in Superior Court. Any updates will be posted to www.sfbg.com.

The jurors have to answer a series of questions to reach a decision in the case, which alleges a violation of the state's Unfair Practices Act. First they have to decide if the *Weekly* sold ads below cost. Then they have to determine whether that was done to injure a competitor (us) and whether the below-cost sales were a substantial factor in actually causing the *Guardian* harm. Only at that point would the jurors begin discussing damages.

The fact that the panel is still talking after more than 10 hours means it's likely they answered yes to the first question and possibly the second or third — if those answers had been no, the case would have been over.

But trial lawyers all agree that it's always a mistake to try to predict the outcome of jury deliberations. The trial has been going on for more than four weeks, with detailed and sharply conflicting testimony on the behavior, intent, and financial status of the city's two alternative weekly newspapers.

The *Guardian* argued that the *Weekly*, owned by the Phoenix-based chain Village Voice Media (VVM; formerly known as New Times), has since at least 2001 engaged in a practice of selling ads for far less than the cost of producing them in an attempt to damage the local, independent competitor. Testimony showed consistently that the chain-owned paper was indeed selling below cost. In fact, the *Weekly* has lost money for the past 12 years, and the chain has shipped $13 million to San Francisco to prop up the paper and allow it to continue below-cost selling, testimony showed.

Three witnesses testified that they had heard Mike Lacey, one of the two principals of VVM, announce when the chain bought the *Weekly* in 1995 that he intended to put the *Guardian* out of business.

But the *Weekly*'s lawyers argued that Lacey was just engaging in hyperbole, and that there was never a predatory intent. In fact, they argued, any financial losses the *Guardian* had seen were the result of a weak economy and competition from the Internet.

The *Guardian*'s expert accounting witness, Clifford Kupperberg, conducted a study showing that the local paper had lost money to the *Weekly*'s price-cutting. In 90 percent of the sample accounts he studied, the *Weekly* had sold ads below cost — and two-thirds of those were associated with the *Guardian* either losing a customer or having to cut its rates.

The *Weekly* brought out $1,075-per-hour Harvard economist Joseph Kalt to argue that it would be economically irrational for the *Weekly* to try to put the *Guardian* out of business. But the *Guardian*'s business expert, Bill Johnson, publisher of the *Palo Alto Weekly*, said that VVM was behaving just the way many big chains do: it was cutting rates to seize as much market share as possible with the aim of undermining a competitor.

Kupperberg put the damages at between $5 million and $11 million. The *Weekly*'s expert, Everett Harry, tried to belittle those claims, but in the process he gave the jury some misleading charts that completely misinterpreted Kupperberg's work.

Even if the jury awards only modest damages, the *Guardian* can ask Judge Marla Miller to issue an injunction barring the *Weekly* from continuing to sell ads below cost. SFBG

Questioning Matt

What impact will the Nader-Gonzalez ticket have?

By Steven T. Jones and Tim Redmond
› news@sfbg.com

Matt Gonzalez left local politics but has reemerged on an independent presidential ticket. | PHOTO BY RINK FOTO

Matt Gonzalez consulted few of his colleagues in San Francisco's progressive political community before announcing Feb. 28 at the National Press Club in Washington, DC, that he'll be Ralph Nader's running mate on another quixotic run for president.

That's fairly typical for Gonzalez, who has tended to keep mostly his own counsel for all of his big political decisions: switching from Democrat to Green in 2000; successfully running for president of the San Francisco Board of Supervisors in 2002; jumping into the mayor's race at the last minute the next year; abruptly deciding not to run for reelection to his supervisorial seat in 2004; and — last year — deciding against another run for mayor while being coy about his intentions until the very end.

But if he had polled those closest to him politically, Gonzalez would have learned what a difficult and divisive task he's undertaken (something he probably knew already given what a polarizing figure Nader has become). Not one significant political official or media outlet in San Francisco has voiced support for his candidacy, and some have criticized its potential to pull support away from the Democratic Party nominee and give Republican John McCain a shot at the White House.

In fact, most of his ideological allies are enthusiastically backing the candidacy of Barack Obama, who Gonzalez targeted with an acerbic editorial titled "The Obama Craze: Count Me Out" on the local *BeyondChron* Web site on the eve of his announcement (while not telling *BeyondChron* staffers of his impending announcement, to their mild irritation).

It's telling that all of the top Green Party leaders in San Francisco — including Sup. Ross Mirkarimi, school board president and supervisorial candidate Mark Sanchez, and Jane Kim, who got the most votes in the last school board election after Gonzalez encouraged her to run — have endorsed Barack Obama.

Mirkarimi, who ran Nader's Northern California presidential effort in 2000 and ran Gonzalez's 2003 mayoral campaign, has had nothing but polite words for Gonzalez in public, but he reaffirmed in a conversation with the *Guardian* that his support for Obama didn't waver with news of the Nader-Gonzalez ticket.

Mirkarimi has a significant African American constituency in the Western Addition and has worked hard to build ties to those voters. He's also got a good head for political reality — and it's hard to blame him if he thinks that the Nader-Gonzalez effort is going nowhere and will simply cause further tensions between Greens and progressive Democrats.

Sup. Chris Daly is strongly supporting Obama and said the decision of his former colleague to run didn't even present him with a dilemma: "It's unfortunately not a hard one — or fortunately, depending on how you look at it."

Daly doesn't think the Nader-Gonzalez will have much impact on the presidential race or the issues it's pushing. "The movement for Obama is so significant that it eclipses everything else," Daly told us. "This is a once-in-a-lifetime opportunity to change how politics happens in this country."

While few San Francisco progressives argue that Obama's policy positions are perfect, Daly doesn't agree with Gonzalez's critique of Obama's bad votes and statements. "I don't understand the argument that you should only back a candidate that you agree with all the time," Daly said. "If that was the case, I would only ever vote for myself."

On the national level, Gonzalez told us that he was running to challenge the two-party hold on power and to help focus Nader's campaign on issues like ballot access for independent candidates. "If I'm his running mate, then we'll be talking about electoral reform," he said.

On a local level, the Gonzalez move will have a complicated impact. It will, in some ways, damage his ability to play a significant role in San Francisco politics in the future. That's in part because Gonzalez has taken himself out of the position of a leader in the local progressive movement.

San Francisco progressives don't like lone actors: the thousands of activists in many different camps don't always agree, but they like their representatives to be, well, representative. That means when housing activists — one of Daly's key constituencies — need someone to carry a major piece of legislation for them, they expect Daly to be there.

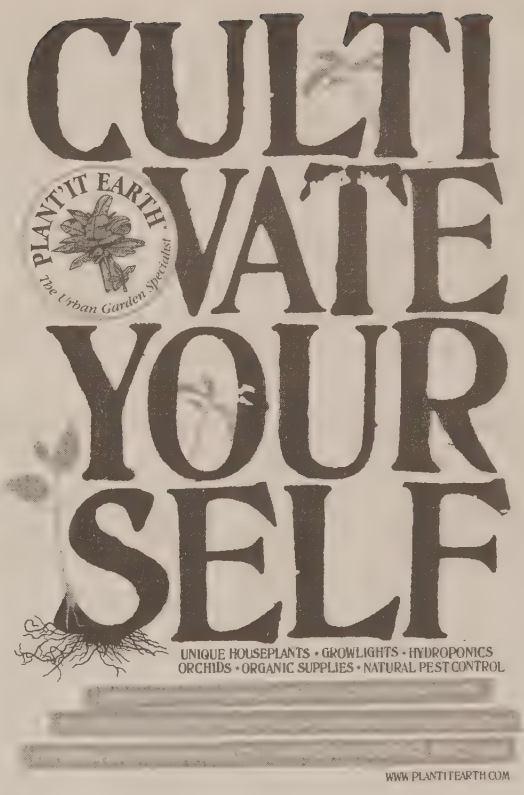
Sup. Tom Ammiano hasn't come up with his landmark bills on health care, public power, and other issues all by himself; he's been part of a coalition that has worked at the grassroots level to support the work he's doing in City Hall.

Daly sought to find a mayoral candidate last year through a progressive convention. That seemed a bit unorthodox to the big-time political consultants who like to see their candidates self-selected and anointed by powerful donors, but it was very much a San Francisco thing. This is a city of neighborhoods, coalitions, and interest groups that try to hold their elected officials accountable.

Obama's politics are far from perfect, and Nader and Gonzalez have very legitimate criticisms of the Democratic candidates and important proposals for electoral reform. But right now the grassroots action in San Francisco and elsewhere in the country — the movement-building excitement — is with Barack Obama. The activists who made the Gonzalez mayoral effort possible are now working on the Obama campaign.

In fact, Daly has repeatedly voiced hope that an Obama victory could help empower the progressive movement in San Francisco and give it more leverage against moderates like Mayor Gavin Newsom who support Hillary Clinton (see "Who Wants Change?" 1/30/08).

Daly said the Gonzalez decision complicates that narrative a little. "I don't think it's undercut," Daly said, "but I think it's confused a bit." SFBG



ECONOMIC CLUB
OF SAN FRANCISCO

A forum for reading and discussing books dealing with questions of political economy. Books/Subjects on the list for discussion for the dates listed are:

"History of Money and Credit from John Law to the Present" by Charles Rist
"Nature of Interest": Essays by Antal E. Fekete
(Available on the Internet)

Club Meetings are scheduled for:
Tuesday, March 4, 2008 7 - 10 pm
Tuesday, April 1, 2008 7 - 10 pm
Tuesday, May 6, 2008 7 - 10 pm

Persons interested in Economics are invited to attend

The Economic Club's meetings are held at the Clipper Room of the Chancellor Hotel
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(at Union Square)

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Muni's makeover

By Bryan Cohen
› news@sfbg.com

GREEN CITY San Francisco's streets are some of the most congested in the nation, our gasoline prices are reaching record highs, and parking is both scarce and expensive (particularly given the rising cost of parking tickets). But most drivers still haven't been willing to switch to public transit, something that Muni officials hope to change with the help of a highly anticipated study that's just been released.

The Transit Effectiveness Program (TEP) is a systemic proposal to make Muni faster and more attractive, mostly by focusing resources on the busiest routes. The study kicks off what could be a transformative year for the Municipal Transportation Agency, which got another $26 million annually through the passage of Proposition A in November 2007 and has been struggling for years to meet its on-time performance goals and win back lost riders.

It has been over two decades since Muni had its last major overhaul. The TEP boasts "hundreds of changes" in the works, from larger buses to route additions. The current draft of the proposal reflects 18 months of data collection on rider trends and community input. Officials found residents citywide were most concerned with reliability in the system.

"We have some schedules that are up to 10 minutes short of how long the line actually takes," said Julie Kirschbaum, program manager of the TEP. "We also need to reduce the number of breakdowns. We need more mechanics."

Data also showed 75 percent of Muni passengers board in the system's 15 busiest corridors, which include the 49 Mission/Van Ness, 38 Geary, and 30 Stockton routes. TEP calls for increasing service on these corridors by 14 percent and cutting wait times to five minutes or less.

The study also proposed new routes to better reflect changing growth patterns and travel needs. For the first time, a bus would directly connect Potrero Hill with downtown. A new "downtown circulator" would loop Market Street on Columbus, Polk, and Folsom streets, replacing the 19 Polk and 12 Folsom. Some proposals would increase service between neighborhoods in the western and southern parts of the city as well as create better connections to BART and Caltrain for those who commute to or from the city.

University students and employees could also benefit from the TEP, as increased service to destinations such as San Francisco State University and University of San Francisco were high priorities for the project team. In order to maximize resources, some routes could be scaled back or removed, potentially making the walk to the bus stop a few blocks longer for some city residents. For example, in the Mission District, there is a proposal to fold the existing routes on Folsom and Bryant into a faster, higher-capacity route on Harrison. A proposal to end the 56 Rutland route would leave Visitation Valley even more isolated.

Once the TEP's environmental impact report is complete sometime next year, there will be public hearings before the MTA board decides which recommendations to adopt. The Board of Supervisors could ultimately vote to overrule controversial route changes.

The TEP is one of many high profile green initiatives Mayor Gavin Newsom has rolled out, from a solar panel initiative he introduced with Assessor Phil Ting to the controversial appointment of Wade Crowfoot as the director of climate protection initiatives, whose salary is paid with MTA funds.

"The best thing we can do is get people out of single occupancy vehicles.... This mode shift is my primary goal," Crowfoot said at a Feb. 27 public information workshop, one of many planned throughout the coming months to educate and receive feedback from residents on the TEP.

Yet like many of Newsom's splashier initiatives, the plan lacks clear funding sources and commitments. "There's a whole capital piece to the TEP that's been missing the whole time," Tom Radulovich, executive director of Livable City and a member of the TEP's policy advisory board, told us. "Without this capital element, TEP won't happen."

Many of the proposals could be covered by reallocating operational costs, yet some expensive projects remain without a clear source of financing. Despite the price tag, Radulovich said ambitious investments now could more than pay for themselves in the long run: "If you're smart about how you spend money, you can use capital money to save money in operating costs down the line." SFBG

NOW IN STORES

BELL X1 – Flock
Debut U.S. release for Irish band, that Vanity Fair called "The best band in Ireland". With hooks galore and a tapestry of moody, introspective nuances, Bell X1 is poised to ride the wave of their U.K. success towards a new group of fans and critics in the U.S. See them live on March 26 at the Café Du Nord.

CARLENE CARTER – Stronger
As part of country music royalty (daughter of June Carter Cash and Carl Smith and stepdaughter of Johnny Cash) Carlene Carter has seen both the ups and downs of the music business and life. Inspired by her life experiences Stronger, her first new album in 13 years, is a raw but touching recollection of her life of the past few years.

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WWW.ASPENMEDSPA.COM

Your computer is doomed

By Annalee Newitz
› annalee@techsploitation.com

TECHSPLOITATION Ten years from now, surfing the Web won't require a computer. So says futurist Jamais Cascio, a researcher with Silicon Valley's forecasting think tank Institute for the Future. He's been following the development of the Web for years, serving as a consultant to Web industry groups such as Mozilla, makers of the popular Firefox browser, about directions they might want to take their research over the next 10 years. He believes the Web itself might not change much, but the way we get information from it will.

The Web, Cascio told me recently, will come to us on all kinds of devices. Already people can stream movies from the Web to a mobile, or grab a radio show from the British Broadcasting Corporation Web site to listen to on an iPod. But in a few years, all these devices will be far more specialized. You might have a special pocket-size electronic map that's just for grabbing maps off the Web and displaying them in a simple format. At the same time, every device you own will become computer-network-ready. Instead of having a 50-inch plasma-screen TV and a computer monitor, you'll just have a big flat-screen monitor that you can use to tune into Torchwood or read your favorite blogs. Why have two monitors when TV and the Web are both streamed over the Internet, anyway?

Cascio thinks that in the next couple of decades, Web devices will become aware of human presence, turning on and off as people move from place to place. "It wouldn't be difficult to have your movie stop on your cell phone when you came home, and then get picked up on your big TV," he suggests.

I love this idea because it's a corrective to the lazy futurist notion that computers will just keep evolving into bigger and better machines, with more (or fewer) blinking lights depending on who is telling the story. Think of all the sci-fi you've seen where everybody basically has a Macintosh 50 years from now, but the screen is transparent and dangles in the air. Or the keyboard is made of light instead of plastic. Few people are willing to challenge the regime of the PC and boldly state that this important technology will merge with other ones and basically cease to exist.

But if you look at the history of communications tech, Cascio's vision makes more sense than a tomorrowland filled with computers that have to stay stationary at a desk and are operated by that old-fashioned typing thing. After all, a more evolved society will at least have gotten rid of typing, since it's crippled so many people with repetitive stress injuries over the past two decades.

In the future, people will expect ubiquitous Internet access. We will be comfortable with the idea that we live in a haze of information, and we'd be shocked at the idea that we should need one particular kind of tech to get at it. Already, the profusion of Internet-enabled mobiles attests to this shift in perception. But I'm talking about a shift that goes deeper: one that comes at a moment when everyone, not just the kids and the techies, is completely at ease with the idea that their bodies will always be connected in some way to a data network.

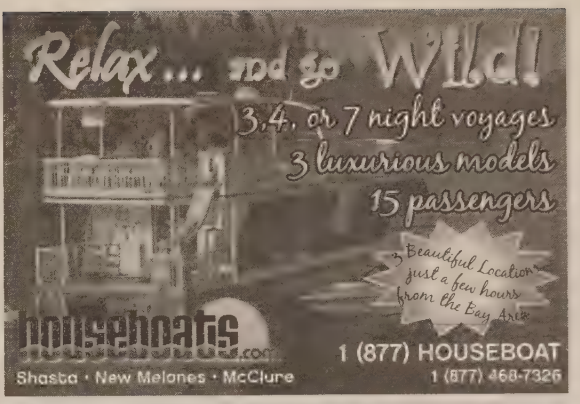
Yeah, in some sense I'm talking about the death of privacy as we have known it. But I'm also talking about breaking down the information juggernaut into little pieces that are easier to control. Maybe your movie will follow you from room to room, but you'll also have more control over the devices that make that happen. Shutting off the network's access to you may become as simple as shutting your eyes.

Or maybe it won't. Maybe your individuality will be stripped away with your privacy, and you'll have no room to screw up or be subversive because everything you do will be uploaded immediately to Facebook.

My personal theory is that as the Internet becomes a part of our bodies, we'll gain a new kind of privacy — call it temporal privacy. There will be so much information swarming around us that nobody will ever be the center of attention for very long. So you may be infamous as a dork today, but in five minutes the next dork will drift across everyone's retina screens and they'll forget about your Star Wars dance as they laugh at some kid's Segway accident.

In the future, your infamy will not be remembered. Is that comforting? I'm not entirely sure. SFBG

Annalee Newitz (annalee@techsploitation.com) is a surly media nerd who did something really bad about 20 minutes ago, but you've already forgotten about it.



GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN **PICKS**

MARCH 5-11, 2008

AYLER SET

By Johnny Ray Huston
› johnny@sfbg.com

The holy ghost of Albert Ayler doesn't just use tenor sax to skronk the real blues and new blues; he talks directly to viewers in Kasper Collin's acclaimed *My Name Is Albert Ayler*. Collin's documentary employs another potent tactic (one that also yields great results in the recent *Scott Walker: 30 Century Man*, by former SF resident Stephen Kijak): he films various Ayler acquaintances listening to the man's music so he can capture their inspired reactions firsthand. For more about *My Name* — which includes Ayler's performance at John Coltrane's funeral — see Max Goldberg's review in this issue.

Sun/9–Tues/11; $5–$8.50
Red Vic Movie House
1727 Haight, SF
(415) 668-3994
www.mynameisalbertayler.com

WEDNESDAY
MARCH 5

FILM

"Dueling Divas: Dietrich vs. Bankhead"
In a city full of ambiguous sexual orientation and gender, can you wrap your mind around the idea of a catfight between two androgynous, husky-voiced, campy bisexual icons — who may or may not have had "relations" with each other — taking place in a gay man's mecca? Well, sorry to disappoint, but the altercation is purely cinematic: it's part of the Castro Theatre's "Dueling Divas" series, a double feature of classic films starring icons from the days of the studio. This week, it's Marlene Dietrich in the visually lush *The Scarlet Empress* (1934) versus America's dah-ling, Tallulah Bankhead, in the bawdy, not-on-DVD farce *A Royal Scandal* (1945). **(Ailene Sankur)**

A Royal Scandal, 1:05, 5:05, and 9:05 p.m., and *The Scarlet Empress*, 3 and 7 p.m., $9.50
Castro Theatre
429 Castro, SF
(415) 621-6120
www.castrotheatre.com

THURSDAY
MARCH 6

VISUAL ART

"Punks Git Cut"
Poop is *so* hot right now on the art scene. Gilbert and George's giant crap crucifixes at the de Young, the "Déjà Poo" art show, Fecal Face's new gallery space — shit is everywhere. But penises have never gone out of style: from Michelangelo's *David* to the public bathroom stall, phalluses remain de rigueur. It only seems natural that art-school dropout turned San Francisco zinester Jay Howell combines the two in his hilarious "doo-dles" on display at 111 Minna Gallery. The opening party promises "Paintings. Photos. Animation. And Raw Ass Dude Jammin' Fuck All Night." Nothing shitty 'bout that. **(Sankur)**

Through March 29
Reception 6 p.m.–2 a.m., free
111 Minna Gallery
111 Minna, SF
(415) 974-1719
www.111minnagallery.com

DANCE

"A Tribute to Jerome Robbins"
Growing up, I was one of those hopeless tomboys who failed miserably at anything that involved dresses, dancing, and especially leotards. So I guess it comes as no surprise that I didn't know ballet dancers also sang. Yet singing is just one of the innovations in the San Francisco Ballet's upcoming tribute to Jerome Robbins: West Side Story has finally made it to the ballet by way of the West Side Story Suite. Don't worry, though. Everyone's favorite musical isn't spoiled by the sudden appearance of tight leotards: dancers are decked out in attire appropriate for Sharks and Jets games. The program also includes Fancy Free and In the Night. **(Jamilah King)**

Through March 20
8 p.m., $25–$235
War Memorial Opera House
301 Van Ness, SF
(415) 865-2000
www.sfballet.org

VISUAL ART

Facial Deconstruction (after Michael Jackson)
The Resistance (Overlook Press, 1995), a brash book of pop music and film criticism by Armond White, features fractured close-ups of Michael Jackson's face on its cover. Inside, one essay casts a creative and critical eye on the mighty morphin' multicultural Mac Culkin power of the music video for Jackson's "Black and White," drawing unexpected and complicated conclusions about Jackson's "bleached" face, which the author interprets as an artistic gesture rather than evidence of a negation of self or ethnicity. Of course, all this was long before cosmetic surgery became as popular as Starbucks. And it was way before Jackson's nose began looking like a cavern instead of a protrusion. These more recent developments figure in Tim Roseborough's new video piece, *Facial Deconstruction (after Michael Jackson)*, on display as part of the group show "About Face." **(Huston)**

Through March 15
Opening reception 5:30–7:30 p.m., free
Artwork SF
49 Geary, suite 234, SF
(415) 673-3080
www.artworksf.com

MUSIC

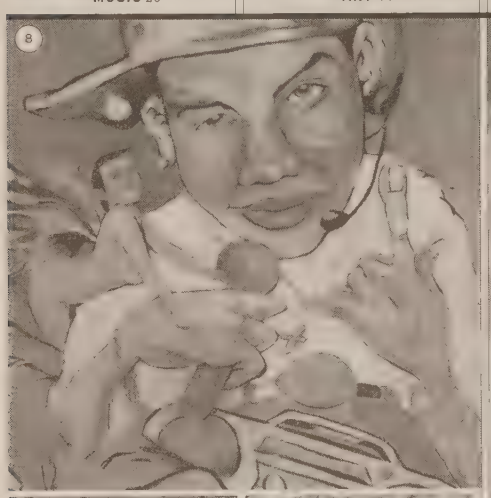
Other Minds Festival 13
Thirteen looks like a lucky number for Other Minds, San Francisco's fearless new music society, which presents a host of world and US premieres this week. Of course, the etiquette of unlucky numbers won't be the only piece of conventional wisdom turned on its head as the festival pushes performers and composers from the fringe into the spotlight: try playing a cello with two bows at once. The highlight of the opening program, which includes works for electronic media, piano, and double-bowed cello, is a composition by creative music pioneer Ishmael Wadada Leo Smith, performed by Smith, San Francisco's Del Sol String Quartet, and percussionist Anthony Brown. **(Dina Maccabee)**

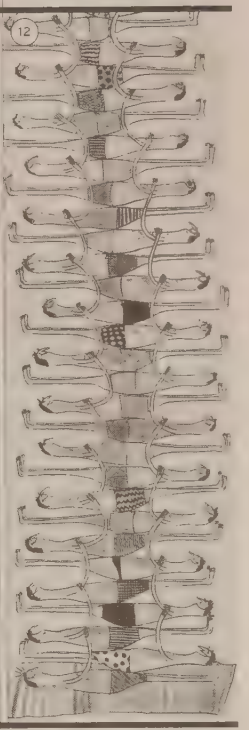
Discussion 7 p.m., concert 8 p.m.; $25–$35
Jewish Community Center of San Francisco
3200 California, SF
(415) 292-1233
www.otherminds.org

FRIDAY
MARCH 7

MUSIC

American Steel
American Steel's self-titled debut (New Disorder, 1998) was one of my favorite punk albums ever, but I didn't see





them live before they broke up to form Communiqué. So I was thrilled when they decided to reunite and play a house show in Oakland last year. There was just one problem: I had ruptured my eardrum on an airplane two days before the show and developed a staph infection inside my ear. I needed a quick fix, so I bought heavy-duty construction-grade earmuffs. I still couldn't hear out of the bad ear, but from what I could tell, they were fantastic. **(Felsinger)**

With Death of a Party and Olehole
9 p.m., $5
WC Warehouse
2519 San Pablo, Oakl.
www.myspace.com/ghosttowngallery

FILM/MUSIC

"Sabreteeth vs. *Turkish Star Wars*"
Maybe it's the gold-colored brain. Maybe it's the villain who drinks blood through crazy straws. Maybe it's the copious amount of anamorphically warped footage stolen from *Star Wars*. Or maybe it's the toilet paper zombies, or the rug monsters, or heroes Murat and Ali, whose whistles for female companionship instead incite the wrath of skeletons wearing conquistador helmets. Whatever the case, *Turkish Star Wars* offers proof — in a different manner than the gorgeous art films of Nuri Bilge Ceylan — that Turkey just might house the heart of world cinema. San Francisco noise group Sabreteeth recently blitzed movie maniacs with a live score to Dario Argento's *Suspiria* (1977), and now they're returning with live music for Çetin Inanç's 1982 one-of-a-kind epic, which declared war on George Lucas's copyrights long before the great Damon Packard snuck his space disco vision in and out of Universal City. **(Huston)**

8 p.m., $6
Artists' Television Access
992 Valencia, SF
(415) 824-3890
www.atasite.org

SATURDAY
MARCH 8

VISUAL ART

"Los Disappeared: Deporting the American Dream"
A product of the old Mission District — you know, before the million-dollar condos and ubiquitous fusion restaurants — graffiti artist and poet Josué Rojas comes full circle with his upcoming show, "Los Disappeared: Deporting the American Dream." In 2000, his illustrations and poignant writings on revisiting El Salvador appeared in *Izote Vos* (Pacific News), a compilation of stories and poems written by Salvadoran American youths. Eight years later, Rojas's collection of paintings and videos share knowledge about the "Salviaspora" as it relates to those whose circumstances have landed them back in the motherland, as well as Salvadorans who adopt US subcultures without ever having planted a foot north of El Rio Grande. Check out Rojas's paintings — if not for the educational factor, then because they're frickin' awesome. **(Iris Tablas-Mejia)**

Through March 30
Reception 7–11 p.m., free
Twenty Goto 10
679 Geary St., SF
(415) 746-0884
twentygoto10.com

MUSIC

Kafana Balkan
Youth rebellion has often used dance as an expression of revolution — from the jitterbug to the pogo. And just as the subversive swing kids of yesteryear embraced the gypsy jazz of Django Reinhardt, so do the neo-nihilists of today cleave to the varietals of Balkan stomp emerging from the shadowy bloc across the pond. But don't expect an angry, muttering mob or shoplifting hoochie-mama YouTube starlets at Kafana Balkan's one-year anniversary show — this riot is all about the love. And about the joyous romping of Edessa and Pirate Cat Radio's DJ Zeljko. And about the nonpartisan clowns from the *Hleb i Sir* (Bread and Cheese) circus — a border-bending multinational troupe dedicated to giving free performances and workshops to refugee kids in Kosovo, which has suddenly become a pretty timely concern. **(Nicole Gluckstern)**

9 p.m., $12–$25 sliding scale
12 Galaxies
2565 Mission, SF
(415) 970-9777
www.12galaxies.com

MUSIC

Keith Jarrett Standards Trio
Pianist Keith Jarrett, bassist Gary Peacock, and drummer Jack DeJohnette are three dudes with music coming out of their pores. Their collective résumés include stints with everyone from Miles Davis to Bill Evans to Albert Ayler, which tells you they're not conservatives or die-hard traditionalists by any means. Their backgrounds are part of what makes the Standards Trio such an interesting and nonredundant take on jazz tradition. The other part is that they've played together for decades and can seemingly read one another's minds. Last year's two-CD live recording, *My Foolish Heart* (ECM), is the latest entry in what's become a lengthy, formidable discography. **(Will York)**

8 p.m., $30–$95
Nob Hill Masonic Center
1111 California, SF
(866) 920-JAZZ
www.sfjazz.org

OPERA

Orpheus in the Underworld
Fans of Christoph Willibald Gluck could only cluck-cluck about Jacques Offenbach's 1858

CONTINUES ON PAGE 22 »

Poop is *so* hot right now on the art scene.

(1) Still from *My Name Is Albert Ayler* (see "Ayler Set"); (2) Immortal Technique (see Sun/9); (3) Ishmael Wadada Leo Smith performs at Other Minds Festival 13 (see Thurs/6); (4) Amp Fiddler (see Tues/11); (5) *After and Before* from Tim Roseborough's "Facial Deconstruction (after Michael Jackson)" (see Thurs/6); (6) Keith Jarrett Standards Trio (see Sat/8); (7) Marlene Dietrich in *The Scarlet Empress* (see Wed/5); (8) artwork by Josué Rojas from "Los Disappeared: Deporting the American Dream" (see Sat/8); (9) American Steel (see Fri/7); (10) Buxter Hoot'n (see Mon/10); (11) poster for *Turkish Star Wars* (see Fri/7); (12) *Beach Towel* by Jay Howell from "Punks Git Cut" (see Thurs/6)

IMMORTAL TECHNIQUE PHOTO BY CARY O. STUART; ISHMAEL WADADA LEO SMITH PHOTO BY SCOTT GROLLER; KEITH JARRETT STANDARDS TRIO PHOTO BY SVEN THIELMANN/ECM RECORDS

Other Minds 13
New Music Festival
March 6, 7, 8
7pm Panel Discussions
8pm Concerts
Jewish Community Center of San Francisco
Michael Bach
Dan Becker
Elena Kats-Chernin
Keeril Makan
Åke Parmerud
Dieter Schnebel
Wadada Leo Smith
Morton Subotnick
Frances-Marie Uitti
Featuring: Lisa Moore, KathVeen Sudové and Del Sol String Quartet
Tickets $25–$35
Online: www.local.org/arts
Phone: (415) 292-6253
discount passes available
Complete Festival Information
otherminds.org
GUARDIAN

San Francisco Ballet rehearsing Jerome Robbins's *West Side Story Suite* (see Thurs/6)
PHOTO BY ERIK TOMASSON

PICKS CONT››

Orpheus in the Underworld, which takes a decidedly irreverent approach toward the antics of gods and goddesses. It was the debut performance of this operetta that saw the kickoff of the *galop infernal*, more commonly known as the cancan. Critical opinion might have initially damned *Orpheus*, but public opinion — which is given a capital *P* and a capital *O*, and turned into a character in Offenbach's comedy — has kept its cheating heart beating. Olympus is boring, Hades is appealing, and Pluto just might be in drag in this Pocket Opera production, a reliable highlight of artistic director Donald Pippin's witty work with the company. **(Huston)**

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SUNDAY
MARCH 9

MUSIC

Immortal Technique
I first saw Immortal Technique in the hip-hop tent at Warped Tour, an improbable oasis in a parking-lot Sahara of asymmetrical haircuts. He was sweating profusely in Chicago's August heat, rocking a pair of ancient Reeboks that were the antithesis of fly. When the beat dropped, though, and the first spindly violin sample squeaked out of the speakers, the crowd was transfixed. The Afro-Peruvian MC is combative on the mic, fusing the revolutionary rhetoric of a union activist with the panache of a battle rapper. Railing against poverty, government, and what he perceives as the minstrelsy of the hip-hop establishment, Technique comes furiously correct. **(Ben Richardson)**

8 p.m., $22.50
Fillmore
1805 Geary, SF
(415) 346-0600
www.thefillmore.com

MONDAY
MARCH 10

MUSIC

Buxter Hoot'n
Despite a decidedly old-timey collection of instruments and songs that are inflected with nostalgia, Buxter Hoot'n just might offer a glimpse into the future of San Francisco's slightly psychedelic songwriting scene. This is a band to drink and reminisce to, swaying in your seat as you catch poignant snippets of Vince Dewald's amiable vocals — "the wind that blows" ... "it's all been a waste" ... "I hear voices in the night." Prospecting a territory situated west of the Kings of Leon and north of Calexico, their self-released recording, *Here in America*, is raw, to be sure, but manages to walk a rough trail between earnest country ballads and eager tango and blues borrowings without wandering into self-indulgence. **(Maccabee)**

With Blank Tapes and Campo Bravo
7:30 p.m., $10
Cafe Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com

TUESDAY
MARCH 11

MUSIC

Amp Fiddler
Sometimes it feels like the only thing left from Motown's glory years are bitter memories and Michael Jackson's Post-it covered face. Yet, rising from the ashes of the birthplace of some of the most influential soul and R&B is Detroit native Amp Fiddler, who kicks off his North American tour in San Francisco. With a sound that's unique even among the most imaginative R&B cats, he seems to slither through decades of musical innovation with a sound that is neither here nor there: it's rooted in the mythical horn riffs and melodies of the '50s, futuristic landscapes painted by George Clinton around '72, and bass lines compliments of J Dilla at Slum Village's finest. **(King)**

With Joyo Velarde and DJ Reuben
8 p.m., $15
Independent
628 Divisadero, SF
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www.theindependentsf.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.

LOCAL ARTIST
Ruth Laskey

LOCAL ARTIST Ruth Laskey
TITLE *Twill Series (Teal Blue/New Emerald Green/Marigold)*
THE STORY Using a loom, Laskey creates pieces of linen embedded with colorful geometric shapes derived from the structure of the weave itself. For this body of work, she draws on her painting background to create new interpretations of color, space, and structure in the weaving process.
BACKGROUND Laskey was born in 1975 in San Luis Obispo. She graduated from the California College of the Arts with a BFA in 1999 and MFA in 2005. She will be in an upcoming group exhibition at Misako and Rosen in Tokyo and will have a solo exhibition at Song Song in Vienna. She currently lives and works in San Francisco.
SHOW "Ruth Laskey: Seven Weavings," through April 26. Wed.–Sat., 11 a.m.–6 p.m. Ratio 3, 1447 Stephenson, SF. (415) 821-3371, www.ratio3.org
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Saint Peter

Bogdanovich gets his due in a Castro Theatre tribute

By Dennis Harvey
› a&e@sfbg.com

Arguably no modern film director made a better sustained entrance than Peter Bogdanovich, whose first four features were all triumphs. *Targets* (1968) was a chilling conceit that brought Hollywood pretend terror (Boris Karloff basically playing himself) against a modern real-world horror, the randomly mass-murdering sniper. That critical success led to a major studio deal to adapt (with then wife and collaborator Polly Platt) Larry McMurtry's novel *The Last Picture Show* (1971), a melancholy black-and-white flashback to 1950s rural Texas. It won two Oscars, was nominated for five more, and served as a launching pad for actors including Jeff Bridges, Ellen Burstyn, and Cybill Shepherd. Next came *What's Up, Doc?* (1972), a delightful, San Francisco–set nod to 1930s screwball comedies with Barbra Streisand and Ryan O'Neal. Its huge success was equaled by 1976's *Paper Moon*, with O'Neal and daughter Tatum as a Depression-era confidence duo.

That's a heady four hits in five years — and they'll all be shown at the Castro Theatre in a tribute to the director presented by Midnites for Maniacs' Jesse Hawthorne Ficks. Another four films will be seen in director's cuts different from original theatrical versions. Further, Bogdanovich himself will be on hand at all but the earliest matinees. He's a great raconteur who's insightfully frank about the ups and downs of an eventually checkered career.

"Ups and downs" puts it mildly. While Bogdanovich started out on top, Hollywood relished kicking him with each downward step. But he's still here — and especially visible recently, thanks to his role on *The Sopranos* as Lorraine Bracco's shrink. Behind the camera too, he's gotten love lately from the four-hour DVD documentary *Tom Petty and the Heartbreakers: Runnin' Down a Dream* (2007). Bogdanovich, who hasn't directed a big-screen movie since 2001's lamentably underseen *The Cat's Meow* with Kirsten Dunst, hopes to soon start shooting an adaptation of Tracey Letts's jet-black stage comedy *Killer Joe* — and he's got other irons in the fire.

If it's thus a fine moment to be Bogdanovich, there have been many not-so-great ones. Phoning recently from Los Angeles, he recalls that before the debut of *Daisy Miller* (1974), his first commercial failure, critic Judith Crist asked him, "Is it good? It better be ... because they're waiting for you." Catching major flack for that film was Shepherd, the model-turned-actress he left Platt for.

"Peter and Cybill" were inseparable, possibly obnoxious. They cohosted *The Tonight Show* for a week and were reportedly arch as hell. They occupied the inaugural cover of *People*, with the headline "Living Together Is Sexy." The director quotes Cary Grant (doing a perfect vocal imitation) advising, "Petah, please stop telling people you're happy and in love!" Asked why, Grant said, "Because *they* aren't happy and in love."

Even those who liked Daisy Miller went Attila on 1975's *At Long Last Love*, a lavish tribute to '30s musicals with Cole Porter songs recorded live by some actors who were trained singers (Madeleine Kahn) and others who weren't (Shepherd, Burt Reynolds). It was meant to be charming. It got the most vitriolic reviews this side of *Battlefield Earth*. Bogdanovich now says, "We rushed and fucked it up. The first preview in San Jose was an unmitigated disaster. Then we recut and remixed, and it played quite well. But I made some calamitous changes after that, and didn't preview it again before release. We were just killed. Later we made a different edit. When Jesse called me to say he was showing it, I said, 'Why?' 'I like it.' 'Oh, *you're* the one.'"

At long last, Peter Bogdanovich's Cole Porter tribute, *At Long Last Love* (left), is earning praise, not derision; Cybill Shepherd's loveliness (center) is on full display in *The Last Picture Show*; and Ryan O'Neal poses with his 10-year-old daughter Tatum, still the youngest-ever Oscar winner for her supporting turn in *Paper Moon*.

The Castro will screen that improved edit — which *is* charming. Although the title is still a pseudonym for "turkey," *At Long Last Love* has never been released on video or DVD. In a town where success usually excuses all egotism, Bogdanovich had still somehow crossed a line. His failures were blamed on sheer arrogance. "I got a lot of that," he says — though back then a purportedly imperious on-set demeanor and statements like "I'm not modest, I'm not humble, and the more success I have, the more critics will resent me" surely didn't help. He'd had the temerity to befriend Hollywood legends including Grant, John Ford, and Orson Welles — who was practically a permanent houseguest. Who the hell did he think he was?

Cynics had already interpreted Bogdanovich's hit homages to Hollywood's past as evidence he didn't have an original thought in his head. Then they gloated over his nonhits. Despite the star power of Reynolds and both O'Neals, *Nickelodeon* was a 1976 Christmas flop. (Forced to shoot in color, Bogdanovich says, "It's another movie in black and white" — which is how he'll show it at the Castro.)

Despite excellent reviews, 1979's Paul Theroux adaptation *Saint Jack* didn't find an audience. Ditto 1981's *They All Laughed*, an enchanting, ensemble romantic comedy. It was (among other things) a valentine to his new love and protégée, erstwhile *Playboy* centerfold Dorothy Stratten — who shortly after filming ended was killed by the thuggish promoter-husband she'd tried to leave amicably. That murder-suicide was followed by more ugliness: a war of words between Bogdanovich and Hugh Hefner; "dramatization" of the tragedy in 1983's *Star 80* ("I begged Bob Fosse not to do it") and a TV movie; and distribution problems for *They All Laughed* that cost him millions. Sympathy soured when Bogdanovich became involved with Dorothy's younger sister, Louise — who was all of six months older than his own daughter. (Nonetheless, their eventual marriage lasted 13 years.)

Bogdanovich had a left-field comeback in 1985's *Mask*, with Eric Stoltz as Elephant Kid and Cher as biker-chick mom. But even that was marred by public sparring with both Cher and studio execs. The latter substituted Bob Seger tunes for Bruce Springsteen ones key to the story's real-life inspiration. (The Castro's "theatrical world premiere" cut restores all the Bruuuuce.) Whether good, bad, or indifferent, his subsequent ventures flopped. In an eerie echo of past events, 1993's *The Thing Called Love* came out (barely) after star River Phoenix OD'd. Bogdanovich turned to directing TV episodes (including for *The Sopranos*) and cable movies. It wasn't a comedown, he says. "The scripts were good ... and I got to work with actors like Cicely Tyson, Sidney Poitier, and George Segal."

Bogdanovich also relit an acting career abandoned decades earlier. Having written essays about film history (notably for *Esquire*) before moving to Hollywood, he thinks his industry hater trail is partly due to perception of him as critic turned filmmaker. He considers the roughly 45 stage productions he acted in (and the 6 he directed) from age 15 to 24 as his *real* prior job.

Given all past tempests, Bogdanovich seems on good terms with his exes — Shepherd (in town with the play *Curvy Widow*) has promised to show up at the Castro late Friday for *The Last Picture Show* and *At Long Last Love*; Louise is flying in to talk about her late sister when *They All Laughed* shows on Sunday.

Is it painful for them to see Dorothy Stratten onscreen? "Yeah, especially now that [costar] John Ritter has died," he says. "But you know, when you see it with an audience, it's OK — it takes the pain somewhat away. One of the peripheral tragedies [to Stratten's death] was that the movie was never properly seen in its day. You couldn't really look at it in the way it was meant to be enjoyed." SFBG

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THE MIX

(1) Death Angel and Forbidden spawning countless bangovers, Slim's

(2) A fierce-looking Vanda Duarte in Pedro Costa's *Bones* at Pacific Film Archive (and monotone monologist Costa's post-screening anecdotes about her)

(3) DJ Frankie Knuckles's surprise set at the final Fag Fridays (sob), Pink

(4) Or, the Whale and the Dodos, Cafe du Nord

(5) She and Him, Great American Music Hall

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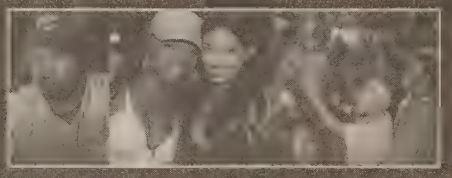
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music

Jogging? Why? It's certainly more socially acceptable than jerking off in a museum. Why? (left, clockwise from bottom, Yoni Wolf, Josiah Wolf, and Doug McDiarmid) celebrates all things *Alopecia* live this week. Also live if not lusty: xnobbqx (center) cook at the Hemlock Tavern, Heavenly States (top right) rise above at the Independent, and Minmae (bottom right) get down at the Hotel Utah. Stairwells — sexy!

WHY? PHOTO BY JACOB HAND

Keeping it raw

By Kimberly Chun
› kimberly@sfbg.com

SONIC REDUCER Who took the sex outta my rock 'n' roll? You gotta wonder, watching the Virgins — looking all of 12, collectively, and working the style and charisma of boys whose mothers still dress them — who played a Noise Pop show March 1 at Mezzanine. Sure, the New York City combo can write a good song — far better than those by the old-enough-to-know-better Gutter Twins, who were messing with almost two-decades-old, decayed grunge tropes across town at Bimbo's 365 Club that same night. But they weren't kidding when it came to picking a name: far be it from the Virgins to be mentally undressed. They looked like they were safely tucked into fresh, clean underwear — no holes bitten through by groupies — much like those other hotties in prep clothing, Vampire Weekend.

Where to find lusty, lascivious pop? Even Mariah Carey is giving brain cells top billing with her upcoming album, *E=MC2* (Island). When it comes to the once-squeaky-clean Jacksons, "Don't go there" Michael tops "Yeah, that's sexy, sexy, sexy" Janet with his 25-year-old classic *Thriller* (Sony) — despite the former's hopes in picking up where *Control* (A&M, 1986) left off by focusing on the dance floor with her likable, pillow-talking *Discipline* (Island). Sex? There are no bejeweled nipples in sight — and as for Jacko, the gloves are off and Neverland Ranch has been foreclosed. And the Vampires and Virgins definitely aren't providing any.

Perhaps it's time to turn to more wholesome pleasures like, say, jogging. Yoni Wolf of Why? — a self-proclaimed member of the Bronson Pinchot Fan Club, Anticon stalwart, and stealth heart-rate-raiser — will turn you around. "I can tell you right now, if you don't know the power of endorphins, it's a beautiful, wonderful thing," raves Wolf, 28, on the line from his Oakland abode. "I've never been a jock because I'm not coordinated. But to jog, you just have to move your legs around. You don't need to catch a ball or hold a ball and get knocked down. I don't even remember why I started doing this — probably 'cause I got a little gut and I gotta knock this off. Yeah, eat a midnight snack ... "

Yep, it's funny how passion plays out. Why?'s new disc, *Alopecia* (Anticon), returns to the lost love pined over on Why?'s last album, the breaking-through-after-breaking-up *Elephant Eyelash* (Anticon, 2005), and settles happily into its own sense of resignation — or as Wolf puts it, "hopeful frustration" — about that girlfriend and about life. Honestly, Wolf bedazzles with bared-belly, gutsy rhymes about jerking off in museums, "blowing kisses to disinterested bitches," a childhood fear of that ShowBiz Pizza bear, "eating pussy for new fans," "sucking dick for drink tickets at my cousin's bar mitzvah," and "using Purell till my hands bleed and swell" — and that's just in one track ("Good Friday").

Working with Why? cohorts — brother Josiah and Doug McDiarmid — as well as Fog's Andrew Broder, Mark Erickson, Thee More Shallows' D. Kessler, and ex-Beulah-ite Eli Crews, Wolf has stripped off the stray mustaches he's been hiding behind to fully expose his pungent, punchy, stream-of-consciousness rhymes. Highly specific, yes; weirdly sexy, uh-huh — right down to the CD title, named for the mysterious disorder in which hair follicles halt production.

"You don't suffer from alopecia?" I venture.

"What are you trying to say, I'm hairy?" jokes Wolf. "I'm a monkey? I actually suffered from it for a minute — on my penis."

Nah, nah, nah, the vocalist actually had a coin-size patch of affected skin for two years: "I have a theory why mine started happening — the hand of god came down and touched me on this one spot — no, I stepped on a bottle in a river and I got some sort of infection." It lingered throughout the period that Why? wrote, recorded, and mixed the new full-length, like an uninvited sweetheart. "It was looming and ominous and weird. At first I thought it was a fucking STD," Wolf says.

Slug of Atmosphere ended up setting him straight at a show in Baton Rouge, La., Wolf continues, and in the end, the bald patch "symbolized that period of my life for me, the creation of this record. For me, it was this little patch of honest skin: honest flesh with no covering or pretenses of an attempt to cover itself up, a little patch of baby skin that was really soft. That's what I was thinking, a return to the raw." Oh, and it's a tad sexy: "It's a pretty word," Wolf adds. "It sounds like a flower." SFBG

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HEAVENLY STATES
Libya rocks — thanks to the Bay's Heavenly States, who invest a whole lotta soul into their forthcoming *Delayer* (Rebel Group). With Citay. Fri/7, 9 p.m., $12. Independent, 628 Divisadero, SF. www.theindependentsf.com

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Free birds

The uncaged reflections of Columbus, Ohio's Black Swans

By Nathan Baker
› a&eletters@sfbg.com

PHOTO BY CLAY PATRICK MCBRIDE

Black Swans fly free, teach Bob Dylan: from left, violinist Noel Sayre and vocalist-guitarist Jerry DeCicca.

George Sheehan, in his best-selling 1975 book of jogging-inspired philosophy, *Running and Being: The Total Experience* (Second Wind II), describes the endurance runner as being "twice born." The second life is the runner's internal struggle — a gauntlet of pain, failure, and disappointment that ultimately becomes the necessary condition for hope. While not exactly an advertisement for sneakers, Sheehan's maxim illustrates something important about the Black Swans: they aren't the spoonful of sugar that helps the medicine go down; they're the medicine itself, a soulful salve pursuing internal aberrations because there's something redemptive in their delivery, something undeniably good for you.

For his own part, songwriter Jerry DiCicca isn't a runner. "I'm a relentless pacer," he confesses in an e-mail interview, "and a bad chess player," proving that the author of such doleful laments as "Who Will Walk in the Darkness with You" is not without humor after all. In fact, he's far from a self-absorbed, journal-burning auteur. "I really care about the words, but I'm pretty sure if I moaned the menu of White Castle in a minor key backed by Noel [Sayre]'s violin, the effect wouldn't be much different for most people."

It has been a bearish couple of years for the Black Swans. In late 2006 they released *Sex Brain* (Bwatue), an EP's worth of variations on themes of a venal nature. After touring and getting "weirded out by some small labels that acted gross," they were able to remix a record originally made in 2005, and *Change!* (La Société Expéditionnaire) found its way into the light last November.

As we have learned, sustained struggle can be illuminating, so to call *Change!* a dark record is to deny its resolve, its reconciliation with psychic disfigurement. Melancholy airs are staked by arrangements that patiently wait on DiCicca's mossy cant — "I sound like a narcoleptic caveman," he writes. On "Hope Island" he seems at peace with isolation so pure that it could have been the one true condition of his life. "Shake," a laconic waltz whose delicate piano figure trades with ocean-size guitar surges and Sayre's tawny violin, exemplifies one of the band's most enduring strengths: space — a slowly passing landscape that allows for breathing room and time to think. The *Desire*-era Dylan vibe comes courtesy of Sayre, who channels Scarlet Rivera better than anyone in or outside of Columbus, Ohio.

DiCicca is no Dylan dilettante. Last fall he lectured a 500-level class at Ohio State University on the bard's career between *Infidels* (Columbia, 1983) and *Time out of Mind* (Columbia, 1997). He passed out pretzel rods to the class because, he writes, "I like to eat pretzels when I listen to Bob." Does he have further aspirations in the ivory tower? "I'm hardly a scholar," he observes, "just a semi-autistic windbag that convinced a professor otherwise."

Three records into their discography — *Who Will Walk in the Darkness with You* came out in 2004 on the Delmore Recording Society imprint — the Black Swans have proved their craftsmanship, one that does not feel overparented or overdetermined. Enter the artwork on the vinyl versions of *Change!*, each of which sports a custom sleeve painted by artists at ARC North, a Creativity Explored–like art studio for people with disabilities in Columbus. "I've purchased paintings by ARC artists because they seem freer, with less mimicry," writes DiCicca. "That's what I aspire to — well, who wouldn't?" On a recent visit to Aquarius Records, the bins offered a copy whose palate of serene colors — cornflower, aquamarine, a touch of navy — are swirled violently onto the paper, leaving gauzy, haphazard brushstrokes. A storm has come to a tranquil sea — or has just gone. SFBG

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A band apart: Gonzalo Rubalcaba finds his match

There's never been any doubt pianist Gonzalo Rubalcaba could play. The 44-year-old Cuban émigré has been a highly favored sideman to top-shelf jazz leaders since landing in the United States some 15 years ago. He's also had a steady recording contract with Blue Note and leads his own trios, which he dominates with an imposing virtuosity, an exacting sense of Cuban musical history, and a tense, brooding personality.

Now Rubalcaba has an exciting new quintet with a striking potential for challenging even his outsize talent. Culled from New York City's best young players, his combo could be one of those very special groups whose exceptional parts create an even greater whole. Together almost a year, they've just released their first record, *Avatar* (Blué Note) and are embarking on their first West Coast tour, playing at both Yoshi's locations over the course of a week. *Avatar* includes three compositions by saxophonist Yosvany Terry, whom Rubalcaba knew from their youth in Havana, Cuba, and who brings a modern, angular urbanity to the jazz traditions they are both well acquainted in. Trumpeter Mike Rodriquez played with Charlie Haden's Liberation Music Orchestra and has become one of the most sought-after young players in jazz. Bassist Matt Brewer had been with saxophonist Greg Osby's group and suggested the stunning drummer Marcus Gilmore. Brewer and Gilmore are still in their 20s and bring a vibrant, youthful energy to the group that complements Rubalcaba's old-world, old-soul vibe. *Avatar* nods to Rubalcaba's Latin-classical side, closing with his arrangement of Preludio Corto no. 2 for Piano by the Cuban composer Alejandro García Caturla, but the disc also showcases Terry's funky "Hip Side," Brewer's meditative "Aspiring to Normalcy," and Horace Silver's enduring ballad "Peace."

It's a riveting recording — and the combo's live performances promise to be equally compelling. Of late, few major jazz ensembles stay together long enough to create really unique sounds and sensibilities. This particular quintet could have that kind of staying power. **(Marcus Crowder)**

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SAY HELLO TO MY LITTLE FERRARI: REVISITING ITALO-EURO DISCO SOUNDS OF THE '80S

Every time I hear a Giorgio Moroder track, I am transported back to an exclusive Miami disco in the early '80s. I'm Cuban drug lord Tony Montana, in my white polyester suit, disco dancing with the robotic, all-bangs, ultra-blond Elvira Hancock. Her heavily stylized and mechanical moves are only bolstered by her last three nose-powdering bathroom trips.

Fast-forward to a recent Saturday night at sleek Italo-disco night Ferrari, a monthly fundraiser for volunteer-based, DIY station 93.7 FM West Add Radio at Deco Lounge. While drug cartel members, big-name celebrities, and models were noticeably absent, the club — still in its infancy and more baby powder than coca powder — is still very insider-y, attracting a notable crew of local DJs, promoters, and scene makers.

Hitting the dance floor, I was surrounded by a who's who of San Francisco party throwers like Parker Day (Stiletto), Rchrd Oh?! (Hold Yr Horses, Lights down Low), and Juanita More (Trannyshack, Booty Call) among a mixed crowd of Mission kids, gay Tenderloin hipsters, and drag queens, all bumping on the dance floor to every conceivable disco subgenre — whether it was Italo, Euro, or Hi-NRG from assorted decades.

PHOTO BY JOSHUA ROTTER

DJs Christopher Vick (Gemini, Paradise), Jordan (House Parties), Nicky B (Electric Boogie), and Connor and Primo (Night Beat), who mix more obscure '80s dance artists Klein and MBO with innovator Donna Summer, describe their records simply as "robot rock."

As I passed a couple of girls dancing like automatons — with blond, heavy-on-the-bangs hair — I prepared to mourn the day this club is discovered by Bridgette and Tunnel. Maybe promoters can hire a machine gun–wielding security team to keep out the riffraff. But disco's inherent inclusivity, bringing everyone together for an orgy of music and revelry, means biting the bullet and passing on the ammunition. **(Joshua Rotter)**

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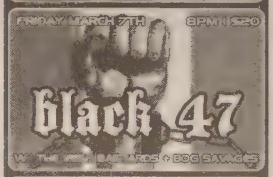

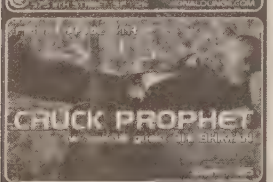

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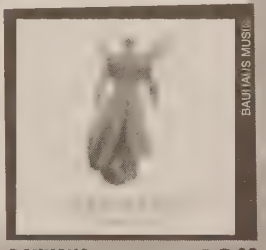

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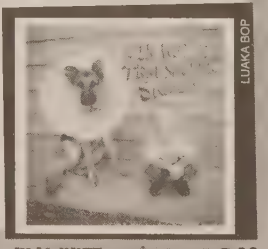

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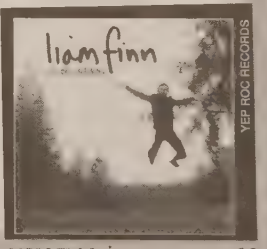

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PHOTO BY ANIS IN SEIN

WORLD OF ECHO:
DEERHUNTER'S BRADFORD COX TAKES A SOLO FLIGHT AS ATLAS SOUND

It's been 20 years since My Bloody Valentine released their breakthrough album, *Isn't Anything* (Creation) — long enough for it to be wound up in a younger generation's musical DNA. For how frequently the band is referenced by both musicians and critics, the rich double-sidedness of MBV's peculiar attack often gets simplified as "swooning" and "ethereal." Erstwhile Deerhunter vocalist Bradford Cox is one of the few shoegaze suitors who seems clued in to the searing — and often distressing — tensions that distinguish My Bloody Valentine from followers like Slowdive and Ride. In *Let the Blind Lead Those Who Can See But Cannot Feel* (Kranky), his first official release as Atlas Sound, Cox has worked out an exquisite combination of shoegaze and laptop pop, a fucked-up beauty waiting to be adored.

A self-described "queer art punk," the young Atlantan first turned heads for his Internet indiscretions and outré performances with Deerhunter. The words Cox used to describe author Dennis Cooper in *ANP Quarterly* may as well be his own propulsive mantra: "The only thing he does to infuriate so many people is to write honestly, expressing things that most people would prefer to stay far under the surface."

While Cox's transgressions have previously edged up to mawkishness, *Let the Blind* channels his confessional tendencies into a newly retrospective shape. Atlas Sound's source material, aesthetic means, and subject are inextricable from one another in the same manner as Jonathan Caouette's first-person film, *Tarnation* (2003). Much glitchier than Deerhunter's *Cryptograms* (Kranky, 2007), the Atlas Sound home recordings are almost exclusively about the soul-baring, delicious isolation of being alone in your adolescence. Cox has described "Quarantined" as being about children with AIDS, though the main refrain, "I am waiting to be changed," resonates with Morrissey-like wistfulness.

The music on *Let the Blind* drifts uneasily between bliss and terror, the heavily doctored mélange of glockenspiels and guitars conjuring a narcoleptic glow. Drone pieces like "Small Horror" and "On Guard" concentrate on specific intense emotions, while fuller arrangements like "River Card" and "Bite Marks" entangle youthful romantic obsession in soft-hewn bass melodies and howling vocals. The shoegaze textures may be Cox's equivalent of Proust's madeleine, but it's in the treated, divested vocal tracking that *Let the Blind* achieves its deepest immersions.

On "Winter Vacation," the chords seem to be pulling each other apart, reaching for different resolutions — so too with the rest of the album's balancing act of sensuousness and numbness — though never so far apart as we think. Cox has written extensively about aiming for catharsis on his heavily trafficked blog, but *Let the Blind* comes off more as a prismatic refracting of past intensity and indolence. It's teenage confusion done in Technicolor, and that ought to be enough to change more than a few kids' lives. **(Max Goldberg)**

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With White Rainbow and Valet
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deerhuntertheband.blogspot.com

local grooves

VNC
City/Port Liaison
(Brick Factory)

VNC has recorded the soundtrack of a long sleep for you, if your sleep contains both diaphanous distortion and anxious disturbance. Tension lends *City/Port Liaison* intrigue — the tension between space and texture, melody and distortion, ambient sound and rock structure.

Hard and soft contrast in "Pipe Song": it opens with a slow chiming guitar and woozy Farfisa organ, but deep in the percussion mix is the sound of a steel pipe being struck. On "Your Heart Cannot Stay Asleep," David Barrett's clenched-jaw delivery grates against the recessed washes of sliding guitars and the prettiest lyric sentiment. The pace picks up with "In Field of Anchors," as the slightly out-of-phase guitars chase each other, only to catch up and explode in cacophony.

The middle tracks are the most ambient, dense, and dark. The group builds "AA Pager#'s @ the Airport," their so-called rave song, around a sampled late-night call from a too-high friend. The tone nails down cold, queasy, 4 a.m. regret. It's almost a relief to get to "Kahli Wears Your Lipstick," a catchy, noisy, incandescent pop song — and a sweet close to a disc that touches on some of the best dream-pop sounds of '90s guitar rock. **(Lauren Giniger)**

grooves

STEPHEN MALKMUS AND THE JICKS
Emotional Trash
(Matador)

Almost a decade since Pavement disbanded and now in the quieter, contented throes of his solo career, Stephen Malkmus takes a rebound shot at relevance with *Emotional Trash* (Matador) — which sounds a lot like tribute to a past spent sipping from the murkier reaches of the AOR radio well. An odd strategy perhaps, reaching back to one's formative years, but it mostly works, because the Allman Brothers–esque guitar leads and heavy-boogie jams sound like second nature for the once cacophonous 41-year-old — and Malkmus finds adept support in the Jicks, finally fully acknowledged on a studio recording and fortified by drummer Janet Weiss, bassist Joanna Bolme, and guitarist-keyboardist Mike Clark.

"Dragonfly Pie" starts *Trash* on a high, smoky, heavy note, weaving the lightness 'n' levity of the chorus with the distorted crunch of guitars tipsy on apple wine, Crazy Horse, and Deep Purple. But then how to explain the musically promising, but ultimately larky, flaccid fusion diversions of the next track, the six-minute-plus "Hopscotch Willie"? Malkmus and company seem uncertain about how to close: ever the progeny of post-modernism, he can't seem to keep his tongue from poking back into his cheek(iness). *Trash* may be one of Malkmus's best albums in many a day, but listening to the songwriter and the Jicks mix rock 'n' roll treasures with what-the-hell throwaways, one can't help but wonder when we'll be able take Malkmus seriously when he has such a hard time doing it himself. **(Kimberly Chun)**

STEPHEN MALKMUS AND THE JICKS
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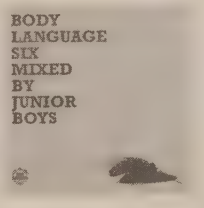
www.amoeba.com

VARIOUS ARTISTS
Spire Live — Fundamentalis
(Autofact/Touch)

The double LP *Spire Live — Fundamentalis* (Autofact/Touch), the third release in the *Spire* series, returns to 2003, when the Touch label began collaborating Charles Matthews and Marcus Davidson's organ compositions along with electronic works by Philip Jeck, Christian Fennesz, and BJNilsen. Long known for its roster of electroacoustic and turntable artists who have largely redefined the role of the "technologist" musician in the 21st century, Touch ambitiously turned back — way back — to the sources of Western harmonics in the 14th-century pipe organ. Purported to breathe new, electronic life not only into the instrument but also into the ambience of the cathedral setting, *Spire* surveys 700 years of musical possibility. *Fundamentalis*, released in conjunction with Autofact, continues in the improvisatory style of 2006's *Spire Live in Geneva Cathedral* with some beautiful and startling results. Philip Jeck's 16-minute turntable mashup is a riveting opener. At once playful and affecting, the piece plumbs the depths of the gothic and sacrosanct with Jeck's signature electronic drones and phase tones, and ends with a catchy organ rave-up. BJNilsen's composition is pure sound sculpture, only hinting at moments of clarity before receding back into hiss and rumble.

The finale belongs to Christian Fennesz, a master of baroque melody: he delivers a buzzing symphony of organ, chimes, and synthesized chorus with moments of hymnal transcendence. The disc's traditional organ pieces sound much more restrained and funereal by comparison, although there are moments of tender beauty hidden within. *Fundamentalis* is for those whose tastes are as medieval as they are postmodern. **(Erik Morse)**



JUNIOR BOYS
Body Language 6
(Get Physical)

Beginning with a speedy revision of local solo wonder Sorcerer's sly riff "Surfing at Midnight" and ending with new romantic Bill Nelson's "When Your Dream of Perfect Beauty Comes True," the Junior Boys' contribution to Get Physical's *Body Language* series might be its best installment. The choice of artists — including Kelley Polar, Matt Edwards (in his Radio Slave guise), Swedish dance-epic band Studio, and Chelonis R. Jones (DJ Hell's take on "Deer in the Headlights" is not as fierce as Radio Slave's, but not without lyrical charms) — reflects a thoughtful aesthetic as much as a desire to lube the wheels of commerce. Though far from Saint Etienne–level sublime or surprising in terms of crate digging, this mix places one unreleased Junior Boys track ("No Kinda Man") alongside less obvious hints — via Nelson and Visage — at some crooner-friendly influences behind the duo's glacial sound. **(Johnny Ray Huston)**

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2nd time around

NICK LOWE Jesus of Cool (Yep Roc)

Originally released in Britain in 1978, *Jesus of Cool* — rechristened *Pure Pop for Now People* here in America at the time, thanks to scaredy-cat record execs — was the first introduction for most listeners to Nick Lowe's slyly subversive songwriting and tireless style-hopping. But what an introduction! Boasting a punker's pride but also a profound love for the classic three-minute single, Lowe bashed out a wild torrent of innovative, pigeonhole-defying pop. Thirty years later, the range here remains just as breathtaking: the mocking "Music for Money" shares a sneer or two with the Damned — whom Lowe would go on to produce — while "Tonight" offers a sweet-harmony slice of romantica for the bobby-soxer set, and "I Love the Sound of Breaking Glass" is a new wavey hip-shaker boosted along by bubbly bass, twinkling piano accents, and irresistible hand claps. For salvation by jukebox, let *Jesus of Cool* lead the way, brothers and sisters. **(Todd Lavoie)**

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FRI 3/7 9:30 pm $20 $17 students — ARGENTINE TANGO — TRIO GARUFA — 8:30 pm tango lesson (for all levels – first-timers welcome)
SAT 3/8 9:30 pm $15 $12 students — AFRICAN — BABA KEN & WEST AFRICAN HIGHLIFE BAND — 9:00 pm African dance lesson with Comfort Mensah
SUN 3/9 3:00 pm $6 adults / $4 kids — KIDS' SHOW — ASHEDA — Music for kids Caribbean style!
SUN 3/9 7:30 pm $10 — BALKAN — EDESSA — Dance music from the Southern Balkans and beyond
TUE 3/11 8:30 pm $10 — CAJUN/ZYDECO — TOM RIGNEY & FLAMBEAU — 8:00 pm Cajun/Zydeco dance lesson with Diana Castillo
WED 3/12 8:30 pm $10 — WEST COAST SWING — BERNARD ANDERSON & THE OLD SCHOOL BAND — 7:30 pm West Coast Swing lesson with Nick & Shanna
3/15 35TH ANNIVERSARY BASH – free!
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ALL AGES, ALL THE TIME

GUARDIAN PHOTO BY MATTHEW REAMER

Pinhead Gunpowder
924 Gilman Street Project, Feb. 10

LOCAL LIVE On the wall behind the stage at the 924 Gilman Street Project, someone has scrawled in green paint among the other graffiti, "Punk: Do It Yourself" — words that most of the volunteers, bands, and show-goers at 924 Gilman seem to live by. One longtime habitué, Billie Joe Armstrong, appeared to have abandoned the idea and the venue the day his band Green Day signed a record deal with Warner Bros. more than a dozen years ago. However, on Feb. 10, Armstrong was back on the Gilman stage for the first time in aeons in a rare appearance with his side project of 17 years, Pinhead Gunpowder.

The band sounds something like *Insomniac*-era Green Day, but they play at an even faster pace. And while Pinhead Gunpowder's music reflected the sounds of so many other pop-punk bands that frequent the Gilman stage — La Plebe, Carnal Knowledge, and Zomo also performed that night — Armstrong stood out from the rest of the punk vocalists. His famously raucous showmanship transferred flawlessly from the arena to this smaller space. Here, without spotlights and pyrotechnics, his flair and drive to entertain became even more apparent.

At one point, someone in the crowd tossed a black fedora to Armstrong, who put it on his head, tilted it down over his face, and yelled, "Do I look like Michael Jackson?" Yet for the first time in years, he didn't look like a star: the eyeliner and black suit–red tie combo of late were conspicuously missing. Dressed down in a striped shirt and sporting matted bleach-blond hair, he looked much like he did in 1994 when he stumbled on fame as a teenager. He was in his element, playing loud, fast punk.

Behind him sat Pinhead Gunpowder lyricist and drummer Aaron Cometbus, also well known for his longtime zine *Cometbus*. Cometbus's lyrics and prose include tales of squatting in abandoned houses and dumpster diving, and since his stories continue to jibe with his lifestyle, he continues to be welcomed with open arms by the East Bay punk community. Nonetheless, Pinhead Gunpowder's lyrics might as well be fiction when tumbling out of a millionaire rock star's mouth. But this seemed to worry no one as the audience yelled along and cheered between songs. **(Alex Felsinger)**

Music listings are compiled by Duncan Scott Davidson. The music interns are Alex Felsinger, Jamilah King, and Dina Maccabee. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 20, for information on how to submit an item to listings.

WEDNESDAY 5

ROCK/BLUES/HIP-HOP

Big Light, Sensations, Charles Gonzales and the Stereo Glitter 12 Galaxies. 9pm, $10.
Birds and Batteries, Low Red Land, Slobs Knockout. 9pm, $5.
Division Day, A-Sides, Ex-Boyfriends Bottom of the Hill. 9pm, $10.
Downfalls, Mud, Papersons Rickshaw Stop. 8pm, $8
Flexx Bronco, Dirty Penny, Burn Disciple, White Hawk and the Magic Mistress Elbo Room. 9pm, $7.
Girls with Guns, Delipub, Thunder Thighs Cafe du Nord. 9:30pm, $8.
Junior Boys, Lo Fi Fnk, San Serac, Sorcerer Mezzanine. 9pm, $14. See Grooves, page 31
Lifehouse, Matt Nathanson, Honey Honey Warfield. 7pm, $26.50.
Magic Christian, Hi Nobles Annie's Social Club 8pm, $8.
New York Dolls, We Are the Fury Fillmore 8pm, $29.50.
Orange Sunshine, Dzjenghis Khan, Jizz Hemlock Tavern. 9:30pm, $7.
Perfect Machines, Prick and the Burn, Lincolns Parkside. 9pm, $5.
Raveonettes, Be Your Own Pet Independent. 8pm, $17.

BAY AREA

Redwood City Blues Jam Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 7pm, free.
Three Blind Mice Starry Plough. 8pm, $5-7. "Berkeley Poetry Slam."
Windy City Gentlemen 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.

JAZZ/NEW MUSIC

Charles Unger Experience Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.
Collective West Jazz Orchestra Jazz at Pearl's. 8

and 10pm, $10
Dr. John Yoshi's SF, 1330 Fillmore; 655-5600. 8pm, $32; 10pm, $28. Through Sat/8
Equinox Trio Rite Spot. 9pm, free
Gaucho, Mitch Marcus Session Amnesia 8pm, free
Lavay Smith and Her Red Hot Skillet Lickers Top of the Mark. 7:30pm, $10.
Mark Robinson Shanghai 1930. 7pm.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.
Paula West, George Mesterhazy Quartet Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, $35. Also Fri/7 through Sun/9.

BAY AREA

Booker T. Jones Yoshi's. 8pm, $18; 10pm, $12.
Jazz Fourtet Anna's Jazz Island. 8pm, $8

FOLK/WORLD/COUNTRY

Daniel Alvarenga Café Argüello, 2832 Mission; 643-3160. 7-10pm.
Ryan Auffenberg, John Murry, Tell Savannah Hotel Utah Saloon. 8:30pm, $6.
"Open Mic Night" Bazaar Café. 7pm.
"Open Mic Night with MC Mike Shapiro" Ireland's 32. 9pm, free.
Danny Pearson, Jeffrey Luck Lucas, Kira Lynn Cain Red Devil Lounge. 8pm, $5.
Kitty Rose, Ashleigh Flynn and the Killdeer, Bac'untry Brothers El Rio. 8pm, $5. "Queer Americana Night."
Chucito Valdes Biscuits and Blues. 8 and 10pm, $20.

BAY AREA

Battlefield Band Freight and Salvage Coffee House. 8pm, $19.50.
Nikolev Kolev Ashkenaz. 8pm, $12.
Orquestra America Shattuck Down Low. 8pm, $5-10.
Whiskey Brothers Albatross Pub. 9pm, free.

DANCE CLUBS

Baobab 10pm, $3. Salsa, reggaetón, and Afro-Cuban with DJ Walt Diggz
Batanga Live Bruno's. 10pm-2am, $5. Live Latin-influenced bands and DJs.
Bboy/Bgirl City Dance Studios, 32 Otis; 820-1452. 7-8pm. $15. Hip-hop dance lessons.
Bondage Playspace Glas Kat. 9:30pm-2:30am, $5-7. Death disco, drrty pop, and go-go dancers.
Booty Call The BAR, 456 Castro; 626-7220. 9pm-2am, $1. Juanita More brings you rotating disco DJs and fab fags, drags. fems, and daddies.
Cathouse Cat Club. 9:30pm-2am, $5. Dance the night away to new country and rock. I guess that's something like the Axl Rose hip shake meets ho dancing.
Cat's Corner Swing Party Savanna Jazz. 6:30pm-1:30am, $8. Dance lessons and live swing bands.
Coo-Yah Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.
DotCLUB Pink. 10pm-2am, free. Indie electro dance party with DJs LXNDR and Loverde, featuring music videos and visual art projections by VJ JOX
Dynomite Beauty Bar. 10pm-2am, free. Rock, disco, and glam with rotating DJs.
Element Live Wednesdays Element Lounge. 9pm. Weekly mixed bag of DJs, art shows, and live bands
Escape Cellar, 685 Sutter; 441-5678. 10pm-2am. Hip-hop, old-school, and R&B.
Frat House 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses.
Fresh Fruit Sugar Lounge. 6pm-midnight, free. DJ Dwayne spins downtempo
House of Rock Jet, 2348 Market; www.jetsf.com. 9pm, free. Rock 'n' roll all night with DJ Mark Andrus.
Indulgence Harry Denton's Starlight Room. 9pm-2am. Disco, funk, and house.
Lingba Lounge 8pm, free. World music with DJ Dirty Hertz.
Love It Wednesdays Icon Ultra Lounge. 9pm, $5-7. NightLight Music presents funky, sexy house music for Hump Day.
Mr. Smith's 34 Seventh St; 355-9991. 10pm-2am, free. DJ Kool Karlo spins rare tracks.
Mixtape Wednesdays Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.
Our House Is Your House Shine Dance Lounge. 9pm-2am, free. With Aaron Pope and guests.
Qoöl 111 Minna Gallery. 5-10pm, $5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Push It Parkside. 6:30pm, $5. Aerobicize with DJ Spike and Gina "Lunges" Lovoi. If the workout's too hard, sit down, get a beer, and make fun of everyone else.
Ragga Reggae Night Magnet Lounge, 1402 Grant; 271-5760. 10pm-2am. Reggae, rasta, and vibe with DJ Rebs.
Raw and Sexy Hip-Hop and Jazz City Dance Studios, 32 Otis; 820-1452. 7-8pm, $12. Learn to dance sexy with instructor Emerson Aquino.
Red Monkeys Voda. 9pm-2am, free. Roots and deep house with DJs Vedda and Martina Aquino.

CONTINUES ON PAGE 34 ››

MARCH 17th
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SAT 3/8 10PM $10
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AND DJ FELINA
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MACABEA
WED 3/12 9PM $6
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(JAPAN/SEATTLE)
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THU 3/13 AFROLICIOUS
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WEDNESDAY MARCH 19-8:30PM-$15 (SONGWRITER)
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WED/5

DANCE CLUBS

CONT»

RedWine Social Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.
Salsa dance lessons Metronome Dance Center 7pm, $12. Beginner salsa dance lessons.
Satellite Anú, 43 Sixth St; 543-3505, www.anubar.com. 9pm-2am, free. House and techno
Sip and Splurge XYZ Bar, W San Francisco, 181 Third St; 777-5300. 6pm-2am. An evening of decadent food and wine
Soul Glo Matador, 10 Sixth St; 863-4629. 10pm-2am, free. DJ Deedot spins '80s and '90s R&B and hip-hop. Everything old is new again.
Synchronize Il Pirata, 2007 16th St; 626-2626 9pm-2am, free. Psych-trance with DJs Zul, Sentient, and Ross.
Warped Stud. 10pm. Vintage beats, funk, rock, alternative, and disco.
Wax Wednesdays Milk. 10pm-2am, $3. DJ RasCue turns back the clock with '80s and '90s hip-hop on vinyl.
Wish 10pm-2am, free. Reggae with rotating DJs.
Wreckshop Wednesdays El Rincon. 9pm-2am, $3. Hip-hop and breaks with DJs Jusone Groomz and Classic.

BAY AREA

The Bridge Is Over Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 8pm, free. DJ Abel Dee and guests spin hip-hop.
Floodvibes Kingman's Lucky Lounge. 9pm-2am, free. Joyous pop beats with Richard Flood.
Support Your Local DJ Kingman's Lucky Lounge. 6-9pm, free. Open audition turntables by appointment.

THURSDAY 6

ROCK/BLUES/HIP-HOP

Kris Delmhorst, Winterpills Cafe du Nord. 8:30pm, $18.
Floating Goat, Devil and the Sea Annie's Social Club. 9pm, $7.
Jason Greer, Super Creep, Raccoons, Julia Holter Amnesia. 9pm, $8.
Oh Sees, Dodos, Master/Slave 12 Galaxies. 9pm, $8.
Old Time Relijun, Wildildife, Tea Elles Hemlock Tavern. 9:30pm, $8. See Sonic Reducer, page 26.
Minmae, Cult of Sue Todd, Warren Teagarden's Night of a Thousand Faces Hotel Utah Saloon. 9pm, $6. See Sonic Reducer, page 26.
Music for Animals, Mahjongg, Long Live Legos Rickshaw Stop. 8pm, $10.
Lee Rocker Biscuits and Blues. 8 and 10pm, $20.
Reuben Rye Rite Spot. 9pm, free.
Sole, Telephone Jim Jesus, On Blast Bottom of the Hill. 9pm, $12.
Why?, Dose One, Cryptacize, DJs Odd Nosdam and Jel Great American Music Hall. 9pm, $13.

BAY AREA

Peak Season 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.

JAZZ/NEW MUSIC

Barbara Hunter Trio with Kamau Seitu Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.
Dr. John Yoshi's SF, 1330 Fillmore; 655-5600. 8pm, $32; 10pm, $28. Through Sat/8.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free
Veronica Klaus Enrico's, 504 Broadway; 982-6233. 7pm, free.
Martini Brothers Band Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.
"Pete Fallico's Hammond B3 Organ Thursdays" Jazz at Pearl's. 8pm, $15; 10pm, $10.
Pamela Rose Shanghai 1930. 7pm.
Savanna Jazz Trio Savanna Jazz. 7:30pm, $5.
Dieter Schnebel, ?ke Parmerud, Elana Kats-Chernin, Frances-Marie Uitti, Ishmael Wadada Leo Smith Jewish Community Center of SF, 3200 California; www.otherminds.org. 8pm, $25-35. "Other Minds 13." See Picks, page 20.
Stompy Jones Top of the Mark. 7:30pm, $10.
Travis Sullivan's Björkestra, Realistic Orchestra Yerba Buena Center for the Arts, 701 Mission; (866) 520-5299. 8pm, $25

BAY AREA

Hot Club of Marin 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 6pm, free
Tin Cup Serenade Anna's Jazz Island. 8pm, $10
Lizz Wright Yoshi's. 8 and 10pm, $20. Through Sat/8.

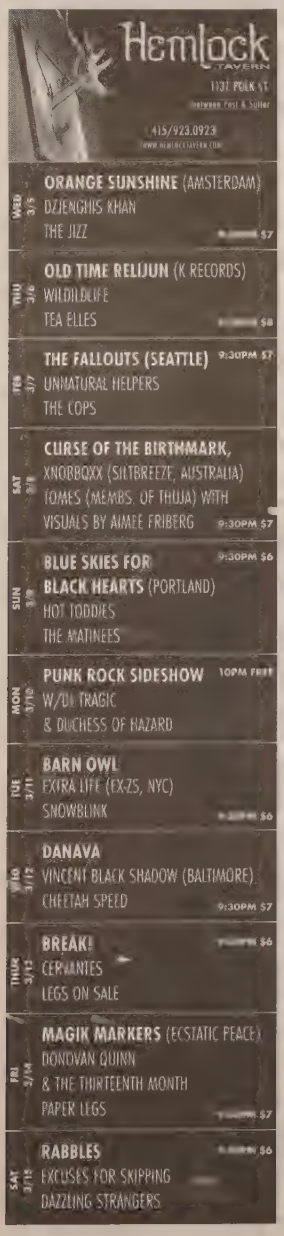
FOLK/WORLD/COUNTRY

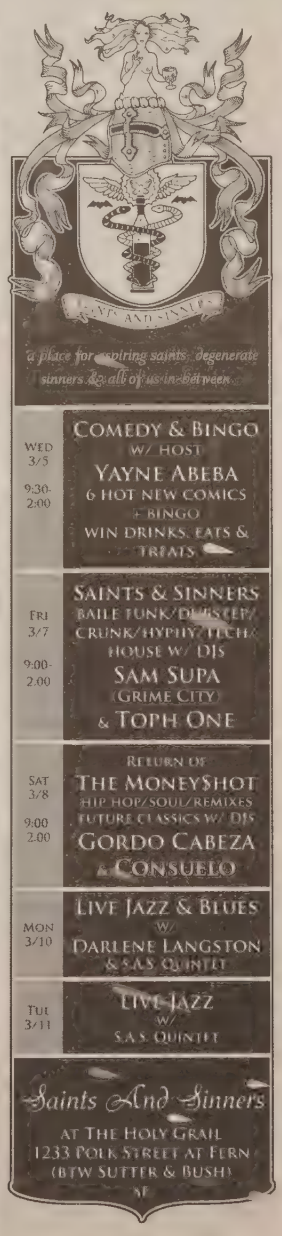
John Calloway Pier 23. 9pm, free.
Dark Hollow Band Atlas Café. 8pm, free.
"Flamenco Thursdays" Peña Pachamama, 1630 Powell; 646-0018. 7:30pm, $10.
Julia Francis Beale Street Bar and Grill, 133 Beale; 543-1961. 8pm.
Chrisette Michele Independent. 8pm, $20.

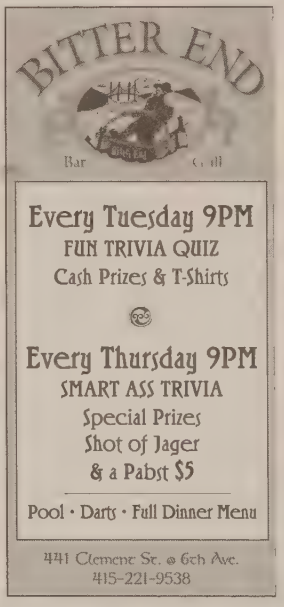
BAY AREA

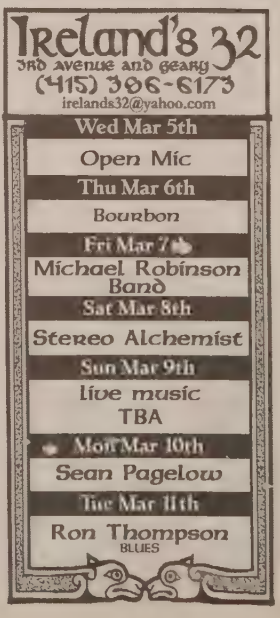
Albino! Starry Plough. 9pm, $5. "Bay Area Afrobeat Laboratory."

CONTINUES ON PAGE 36 »









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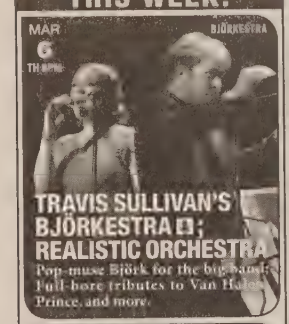

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Pop-muse Björk for the big band. Full-bore tributes to Van Halen, Prince, and more.

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M-F 11-5:30PM; SA & SU 12-5PM
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8th annual
SFJAZZ Spring SEASON
march 6 – june 20, 2008
Spring Season Begins Tomorrow!
ILLUSTRATION BY MARK ULRIKSEN

PIANO TRIOS I
KEITH JARRETT, GARY PEACOCK & JACK DeJOHNETTE
NOB HILL MASONIC CENTER

"Very simply, this is jazz at its finest" —L.A. TIMES

"The greatest piano trio in contemporary jazz" (BBC) celebrates 25 years of redefining the Great American Songbook. These three jazz legends deliver matchless, masterful music.

TYNER AND TAPS
McCOY TYNER TRIO WITH SAVION GLOVER
DAVIES SYMPHONY HALL

"One of jazz's major figures" —THE N.Y. TIMES ON MCCOY TYNER

Tap-master Glover's "intricate steps and manic energy pushe[s] the Tyner trio's rhythmic envelope nearly to the breaking point—and pull[s] the willing audience into a frenzied, percussive vortex" (*Hartford Courant*).

SWINGING STRINGS
REGINA CARTER QUINTET
HERBST THEATRE

"Probingly intelligent, and...breathtakingly daring" —TIME

"A jazz violinist of uncommon accomplishment" (*The New York Times*), MacArthur "Genius" award-winner Carter combines Motown soul, world rhythms, unbridled verve, and a "boundless improvisational imagination" (*DownBeat*).

70TH BIRTHDAY CELEBRATION
CHARLES LLOYD NEW QUARTET WITH JASON MORAN, REUBEN ROGERS & ERIC HARLAND
HERBST THEATRE

"Charles Lloyd is a rare original." —L.A. TIMES

Sax legend Lloyd enters his seventies "playing the most vital music of his career" (*All About Jazz*). His all-star group features Moran, bassist and Rogers, and SFJAZZ Collective drummer Harland.

'THE LATIN SIDE OF WAYNE SHORTER' W/ CONRAD HERWIG & SPECIAL GUEST EDDIE PALMIERI
PALACE OF FINE ARTS THEATRE

"The best trombonist on the planet." –EDDIE PALMIERI (ON HERWIG)

Herwig's Grammy-nominated "Latin Side" project offers a fresh, Latinized take on the brilliant compositions of Wayne Shorter, joined by Latin jazz piano icon Palmieri.

JAZZ MASTER
WAYNE SHORTER QUARTET: DANILO PEREZ, JOHN PATITUCCI, BRIAN BLADE W/ GUESTS IMANI WINDS
NOB HILL MASONIC CENTER

"One of the most...individual saxophonists in jazz" —THE N.Y. TIMES ON SHORTER

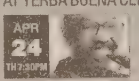
Sax icon Shorter and his all-star quartet evoke "the days of Miles and Coltrane" (*NY Times*), joined by famed guests Imani Winds.

PIANO TRIOS II
BOBBY McFERRIN, CHICK COREA & JACK DeJOHNETTE
NOB HILL MASONIC CENTER

"McFerrin is a musical phenomenon" —THE N.Y. TIMES

With an elastic voice, ten-time Grammy-winner McFerrin and two Miles Davis veterans—masterful keyboardist Corea and legendary drummer DeJohnette—join together for the first time in this novel take on the piano trio.

JAZZ MASTERS SERIES: 4 STRAIGHT NIGHTS OF LIVING LEGENDS
AT YERBA BUENA CENTER FOR THE ARTS FORUM



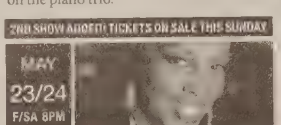
JAMES MOODY QUARTET
SFJAZZ Members enjoy an exclusive evening with quintessential reedman James Moody, whose 60-year career stretches across bebop to hard bop, rock, and beyond.

MOSE ALLISON TRIO
"Nothing less than a National Treasure" (*The New Yorker*), vocalist/pianist Allison music mixes delta blues, boogie-woogie, and urbane jazz in his suave, sophisticated, and satirical original songs.

ERNESTINE ANDERSON
A legendary vocalist who has worked with masters like Lionel Hampton and Quincy Jones, Anderson is "able to pierce the emotional core of a lyric" (*Washington Post*).

LEE KONITZ
A pioneer of "cool jazz" in the late '40s with Miles Davis among others, Konitz is one of the most influential and individual alto saxmen in jazz history.

2ND SHOW ADDED! TICKETS ON SALE THIS SUNDAY



AN EVENING WITH...
DIANNE REEVES
HERBST THEATRE

"The only jazz singer with a voice big enough to rival Sarah Vaughan's." —THE N.Y. TIMES

"Powerful and intimate and full of emotion" (*Boston Globe*), four-time Grammy winner (most recently for the *Good Night and Good Luck* soundtrack) Reeves unveils works from a new CD of original compositions.

VOICES OF BRAZIL II
ROSA PASSOS
HERBST THEATRE

"Her voice has the clarity of water....It is surely one of unusual splendor." —THE NEW YORKER

SFJAZZ Debut! Passos makes a rare U.S. appearance with music that "superbly demonstrate[s] the subtle interplay between the voice and guitar that is the foundation of [bossa nova]" (*Los Angeles Times*).

DELTA BLUES SUMMIT
TAJ MAHAL; KEB' MO'
NOB HILL MASONIC CENTER

"A master of blues and folk styles" —THE N.Y. TIMES ON TAJ MAHAL

Two-time Grammy-winner Mahal celebrates four decades of globe-spanning music, from country blues to world rhythms. Latter-day blues master Keb' Mo' draws on rock, folk, pop, and jazz in an up-to-date Delta sound both earthy and urbane.

SFJAZZ COLLECTIVE

Joe Lovano	Robin Eubanks
Dave Douglas	Renee Rosnes
Stefon Harris	Matt Penman
Miguel Zenón	Eric Harland

All-star octet's only '08 Bay Area show at Cal Performances Saturday 3/15!
calperfs.berkeley.edu

MORE GREAT SHOWS!

DENNY ZEITLIN SOLO PIANO
SA 3/22 • 2PM
FLORENCE GOULD THEATRE

HIROMI
F 4/4 • 8PM
PALACE OF FINE ARTS THEATRE

JOE SAMPLE SOLO PIANO
SU 4/6 • 7PM
HERBST THEATRE
Also: Shorter, discount-priced Family Matinee Concert, 3PM

JAZZ + SILENT FILM FESTIVAL:
FEATURING LIVE MUSIC BY
CLUB FOOT ORCHESTRA
CASTRO THEATRE, SA 3/12
SHERLOCK JR. 3PM
THE CABINET OF DR. CALIGARI 7PM
NOSFERATU 9PM

ANA MOURA
SU 4/13 • 7PM
HERBST THEATRE

LURA
F 4/18 • 8PM
HERBST THEATRE

CHANO DOMINGUEZ; PABLO ZIEGLER TRIO
F 5/2 • 8PM
PALACE OF FINE ARTS THEATRE

LENINE
SA 5/3 • 8PM
PALACE OF FINE ARTS THEATRE

FAMILY MATINEE
CROSSPULSE PERCUSSION ENSEMBLE
SU 5/4 • 2PM
PALACE OF FINE ARTS THEATRE

CHERRYHOLMES
SU 5/4 • 7PM
PALACE OF FINE ARTS THEATRE

THE BAD PLUS; DOCTOR 3
TH 5/15 • 7:30PM
PALACE OF FINE ARTS THEATRE

LYNN HARRELL: BACH CELLO SUITES
TH 5/22, 7:30PM • F 5/23, 8:00PM
GRACE CATHEDRAL

LE MYSTERE DES VOIX BULGARES
W 5/28 • 7:30PM
GRACE CATHEDRAL

MILES FROM INDIA
SA 5/31 • 8PM
PALACE OF FINE ARTS THEATRE

"FIESTA VENEZUELA"
EDWARD SIMON & THE ENSEMBLE VENEZUELA; AQUILES BAEZ ENSEMBLE; VNOTE ENSEMBLE
SU 6/8 • 7PM
HERBST THEATRE

DAVID SANCHEZ
F 6/13 • 8PM
HERBST THEATRE

PATRICIA BARBER; JESSICA WILLIAMS
SA 6/14 • 8PM
HERBST THEATRE

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V.I.P. EVENT PARKING $15. Guaranteed parking at no-hassle rates at garage entrance. Masonic Center shows only.
ALL PROGRAMS SUBJECT TO CHANGE.
PRE-CONCERT TALK. These 30-minute jazz talks take place on stage one hour before show-time. Free for ticket-holders for the event to follow. See reverse for more details.

THURS/6

FOLK/WORLD/COUNTRY

CONT>>

Kim Baker Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, $14

Ditty Bops Freight and Salvage Coffee House 8pm, $20.50. Also Fri/7.

Sean Hodge, High Heat, Wagon, Last Legal Music, Old Agoura, Buzzy Linhart Ashkenaz 9pm, $5

DANCE CLUBS

Afrolicious Elbo Room. 10pm-2am, $5. DJs Pleasuremaker, Señor Oz, J. Elrod, and B. Lee spin Afrobeat, Tropicália, electro, samba, and funk.

Beauty Bar 10pm-2am, free. DJ UFO spins electro and retro records.

BingoTopia Knockout. 8-10pm, free. Bingo your ass off with Mistress Clare.

BraziLive El Rio. 9pm, $8. DJ E-zinho plays Brazilian dance music, plus live music by Xamba, Emiliano, and Dave Eresian

Cafe Cocomo 9pm, $10. With DJ Fab Fred and a live band.

Club Hide 9pm, free. Live music.

College Night Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Hip-hop, hyphy, and R&B with DJs Illborn and Matt Jocelyn

Compression Temple, 540 Howard; www.templesf.com. 10pm, $5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams

Elixir Cocktail Club Elixir. 7-9pm, free. Hear cocktail specialists speak about the joys of drinking and broaden your liquor knowledge with weekly tastings.

EZ5 682 Commercial; 362-9321. 6-9pm, free. DJ Dubb spins hip-hop and old-school.

Le Freak C'Est Chic Pink. 10pm. With Frenchy Le Freak and Pheeko Dubfunk.

Give Thankz Club Six. 9pm-2am, $5. With Polo, Daddy Rolo, Common Sensi, Uni-T, Shortkut, Doogie, Ivier, and Irie Dole

Heart of the City Azul Lounge, 1 Tillman Place; 362-9750. 10pm-2am, free. DJs Deedot and guests spin hip-hop, R&B, and '80s

Inna Da Light Laszlo. 9pm. Dub, reggae, dancehall, and old-school hip-hop with Beatnok

JIT John Colins, 90 Natoma; 543-BARR 10pm-2am, free. Alternating DJs spin everything from funk and nu jazz to dub, house, and footwork

Laser Dance Knockout. 10pm-2am, $5. DJs White Heat, Sea Captain, and Miss P spin '70s, '80s, '90s, and beyond, plus live guests

Magnet Lounge 1402 Grant; 271-5760. 7pm-2am With rotating DJs.

Minx Endup. 10pm-4:30am. DJs and female artists

Mr. Smith's 34 Seventh St; 355-9991. 6pm. House, lounge, and intellectual hip-hop with DJ Omar Herrera

Nickie's 9pm, $5 Reggae and dancehall with DJ Jah Yzer.

1984 Cat Club. 9pm-3am, $3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan

Pacific Standard Time Levende Lounge. 10pm. DJ Sake1 spins soulful music.

Popscene Rickshaw Stop. 10pm, $10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.

Riot Grrrl Stud. 10pm. Mama Crass and Alex Phallex the Homogay DJ bust you out of the closet with queer punk and rock 'n' roll for the revolution, with $2 PBR if you bring a mason jar

Rockstar Element Lounge. 9pm. Rock, hip-hop, soul, and R&B with DJs Method, Strategy, and special guests.

Soul Sector City Dance Studios, 32 Otis; 820-1452. 7-8pm. Popping, house, and hip-hop dance class.

Trauma El Rincon. 9pm, $3. Drum 'n' bass with the Doctor, Reclipse, E$KR, Arize, and guests

Tubesteak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, $3. A gay dance club featuring Eurodisco, electro-funk, and more with DJ Bus Station John

White Label Madrone Lounge. 5-9pm, free Toph One and guests spin new music and give away some promo swag, so get in there and say you knew about it first.

Yard Baobab. 10pm-2am, free. Reggae and dancehall with DJ Mpenzi.

FRIDAY 7

ROCK/BLUES/HIP-HOP

American Drag, Elliot Randall, Small Change Romeos Slim's. 8:30pm, $13.

Bing Ji Ling, Tommy Guerrero, Nino Moschella 12 Galaxies. 9pm, $7.

Black 47, Irish Bastards, Bog Savages Red Devil Lounge. 8pm, $20.

Fallouts, Unnaturai Helpers, Cops Hemlock Tavern. 9:30pm, $7.

Hardway, Unko Atama, Decoys Parkside. 9pm, $5.

Heavenly States, Citay, Botticellis Independent. 9pm, $12. See Sonic Reducer, page 26.

Honeycut, Sugar and Gold, Her Grace the Duchess Great American Music Hall. 9pm, $14.

Jeremy Jay, No-Go's, Ty Segall Knockout. 9pm.

Living Legends, Luckyiam, Sweatshop Union Fillmore. 9pm, $25.

Loop!Station, Kevin Meagher, Francesca Lee, Pearls Anna String Hotel Utah Saloon. 9pm, $7.

Papa Mali, Wil Blades Boom Boom Room. 9:30pm, $25.

Parae, Violent Vicky, Two Star Spark El Rio. 10pm, $5.

Pela, Liam Finn, Federalists Bottom of the Hill. 10pm, $10.

Curtis Peoples, Joey DeGraw, Keaton Simons, Heathrow Rockit Room. 9pm, $10.

Pistolera, DJ Pedrogas Cafe du Nord. 9:30pm, $12.

Walken, Red Fang, Hightower, Birthday Suits Annie's Social Club. 9:30pm, $7.

BAY AREA

Annihilation Time, Fy Fan, Nightstick Justice, Socialcide, Warkrime, Crucial Cause 924 Gilman. 8pm, $7.

Last Legal Magic, Brod Rob, Arlen Ginsberg Starry Plough. 9pm, $7.

Pigeons or Panthers, Battlehooch, Casey Chisholm Uptown. 9pm, free.

Pride and Joy Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 9pm, $20.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark 9pm, $10.

Terrence Brewer Shanghai 1930. 8pm

Cartoon Jazz Orchestra Jazz at Pearl's. 8 and 10pm, $25.

Charles Unger Experience with Valencia Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.

Conscious Contact Rite Spot 9pm, free.

Dr. John Yoshi's SF, 1330 Fillmore; 655-5600. 8pm, $36; 10pm, $32. Through Sat/8.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

Spundae 15-Year Anniversary

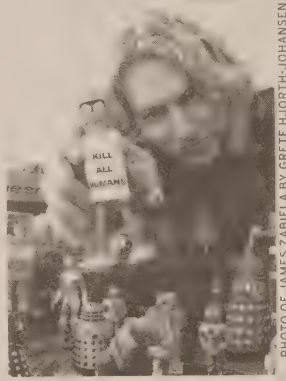

PHOTO OF JAMES ZABIELA BY GRETE HJORTH-JOHANSEN

PREVIEW When they founded Spundae in 1993, Peter Beckers and Guiv Naimi pioneered America's electronic superclub a full two years before New York's legendary (and sadly departed) Twilo. The duo managed to mix distinguished San Francisco talent — Jerry Bonham, Jondi and Spesh, Alain Octavo, Scott Carelli — with international superstars such as Pete Tong, Felix da Housecat, DJ Tiesto, Armin van Buuren, and Christopher Lawrence. After all the downs (a partnership-turned-rivalry with UK superclub Godskitchen, a stalled record label) and ups (an offshoot in Los Angeles, a partnership with luxurious Ruby Skye, international acclaim), Spundae stands firm as a distinctly American dance music bastion. Sasha and Digweed's upcoming stop in late April demonstrates Spundae's undiminished drawing power.

To celebrate 15 years of success, Spundae attracts (what else?) local and international talent for a two-day celebration. Qoöl masterminds Jondi and Spesh prepare the opening course of progressive house on Thursday, setting the table for two young coheadliners: Canadian Deadmau5, who creates a signature sound by pouring energy into coolly-synthed numbers and epic electro productions; and Brit James Zabiela, who combines glitchy effects and acid bass lines with nuanced drum patterns that betray a leaning toward intricate, sound-warping gear.

San Francisco takes the stage Friday, as longtime Spundae resident Alain Octavo and promoter extraordinaire Dr. Syd Gris fill the floors early with house and progressive trance. Reigning "Best American DJs" Josh Gabriel and Dave Dresden blend popular rock remixes, euphoric vocal tracks, and grittier, techno-based projections into a four-hour headlining set sure to showcase why they've become international favorites. **(Kevin Lee)**

SPUNDAE 15-YEAR ANNIVERSARY Thurs/6, 9 p.m.–2 a.m., with James Zabiela, DeadMau5, and Jondi and Spesh, $15; Fri/7, 9 p.m.–4 a.m., with Josh Gabriel and Dave Dresden, Syd Gris, and Alain Octavio, $20 ($30 for both days). Ruby Skye, 420 Mason, SF. (415) 693-0777, www.spundae.com

Lavay Smith and Her Red Hot Skillet Lickers Biscuits and Blues. 8 and 10pm, $20.
Macy Blackman and the Mighty Fines Le Colonial, 721 Sutter; 931-3600. 10pm, $5.
Marc Cary's Focus Trio Red Poppy Art House. 8pm, $15. Also Sat/8.
Nik Bärtsch's Ronin, Frequency Yerba Buena Center for the Arts, 701 Mission; (866) 520-5299. 8pm, $25.
?ke Parmerud, Michael Bach Bachtischa, John Cage, Dieter Schnebel, Ishmael Wadada Leo Smith Jewish Community Center of SF, 3200 California; www.otherminds.org. 8pm, $25-35. "Other Minds 13."
"Sabreteeth vs. *Turkish Star Wars*" Artists' Television Access, 992 Valencia; www.atasite.org. 8pm, $5. See Picks, page 20.
Savanna Jazz Trio with Donald Bailey Savanna Jazz. 7:30pm, $5.
Susan Sutton Washington Square Bar and Grill. 7pm.
Paula West, George Mesterhazy Quartet Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, $40. Through Sun/9.

BAY AREA

Fortune Smiles Quartet Anna's Jazz Island. 8pm, $12.
Laurie Antonioli Group Jazzschool. 8pm, $18.
Lizz Wright Yoshi's. 8 and 10pm, $24. Through Sat/8.

FOLK/WORLD/COUNTRY

"Breakfast with Enzo" Presidio Dance Theatre, 1158 Gorgas; 561-3958. 10 and 11am, $5.
Cesar's Latin All Stars Metronome Dance Center. 9pm. Also Sat/8.

BAY AREA

La Colectiva La Peña Cultural Center. 9pm, $10.
Ditty Bops Freight and Salvage Coffee House. 8pm, $20.50.
Geno Delafose and French Rocking Boogie Eagles Hall, 2305 Alameda, Alameda; (415) 285-6285. 9pm, $18.
Trio Garufa Ashkenaz. 9pm, $20.
Amanda West, Lali St. Juste Nomad Café. 7:30pm, free.

DANCE CLUBS

AsiaSF 10pm, free. Hip-hop.
Bar Top Harry Denton's Rouge, 1500 Broadway; 346-7683. 8:30pm-2am, $15. Top 40 and house with DJs Andrew B and MajestiChris.
Bodyheat Elbo Room. 10pm-2am, $10. Live electro and funk with Dam-Funk, Maximillion Dunbar, and the Body Heat DJs.
Brass Tax Amnesia. 9:30pm-2am, $5. DJs Fred Funk, Goldilox, Loosebeats, and Tung spin house, breaks, electro, and hip-hop.
Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaetón, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
City Roots El Rincon. 9pm. Live salsa, hip-hop, funk, and more.
Club Dragon Eight. 9pm-3am. A gay Asian dance club.
Club Hide 9pm-2am, free. Live music.
Club Loaded Rickshaw Stop. 10pm-2am, $7. Rock, electronica, and debauchery with DJ Audrock.
Club NV 10pm-3:30am. Hip-hop and salsa.
Club Six 9pm-2am, $10. Dance and hip-hop with various DJs.
Cream DNA Lounge. 10pm, $9-12. Lesbian dance party with DJs Kathy Valenti and Carlitos spinning hip-hop, old-school, Latin, and pop.
Desire Fluid Ultra Lounge. 10pm, $10-15. Hip-hop, mashups, and rock with rotating DJs.
Dragon Bar 473 Broadway; 834-9383. 8pm-2am, $10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.
Element Fridays Element Lounge. 9pm-2am, $10. Hip-hop with DJ D-Tek.
Fag Fridays Pink. 10pm-4am, $10. With residents Rolo, David Harness, Pete Avila, and Neon Leon and weekly guests.
Fat House Fridays Anú, 43 Sixth St; 543-3505. www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.
Flashback Cellar, 685 Sutter; 441-5678. 10pm-2am, $10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.
Freaky Fridays EZ5, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.
Friday Night Swing Metronome Dance Center. 8pm, $14. Ballroom dance lesson followed by a dance party.
Fuck Shack Beauty Bar. 10pm-2am. With Jefrodesiac and guests.
Harry Denton's Starlight Room 8:30pm, $10. Dance bands plus DJ Dave Gillis.
Heat Stud. 10pm-3am, $5. DJs Domino and Party Ben, and your lovely host Coco Canal bring you the gay porn version of a Warhol movie.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Levende Lounge 6-10pm. Live performance by Acoustic Sneaky.
Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.
Make-Out Room 10pm-2am, $5. DJ Tom Thump and guests bring the classic funk, world beats, and old-school hip-hop.
Master Blaster Delirium. 10pm. Punk rock.
Mr. Smith's 34 Seventh St; 355-9991. 6pm. Mashups and more with DJs Karlo and Marc Dyer.
Mood Swing Eastside West, 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond and Precise and guests.
Nickie's 9pm. Hip-hop and house with DJ Spectre.
Paris Dakar International Baobab. 10pm, $3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, $5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
Ruby Skye 9pm-4am, $15. With various guest DJs.
Saints and Sinners O'Reilly's Holy Grail, 1233 Polk; 928-1233. Toph One and guests spin electro, remixes, and butt-bumpin' beats.
Silk Fridays Icon Ultra Lounge. 10pm, free. Hip-hop and mashups with DJ Leethalmix and weekly guests.
Strangelove Cat Club. 9pm-3am, $5. DJ Tomas Diablo and guests spin dark electro, industrial, new wave, and goth.
Stush Voda. 10pm-2am, free. Soulful house with Dylan.
Suite One8One 9pm-4am, $20. With various DJs, hot chicks, tight clothes, spray tans, and dudes in striped shirts who do a lot of high-fiving and calling one another *brah*.
Velvet Lounge 9pm, $10. With DJ Manny Perez.

SATURDAY 8

ROCK/BLUES/HIP-HOP

Absinthe Boy, Saints of Ruin, Inferno of Joy Annie's Social Club. 9pm, $8.
Arnocorps, Thor, Stone Vengeance, Gun and Doll Show Slim's. 8pm, $15.
Atlas Sound, White Rainbow, Valet Bottom of the Hill. 10pm, $10.
Burmese, Say Bok Gwai, Eskapo, National Sunday Law Parkside. 3pm, free.
Certified Blues Band, Tommy D Now Rockit Room. 9pm, $10.
Crystal Castles, Health Independent. 9pm, $16.
Curse of the Birthmark, xNoBBQxx, Tomes Hemlock Tavern. 9:30pm, $7.
Destroyer (Kiss cover band), House of Burlesque Bender's Bar, 806 S. Van Ness; www.bendersbar.com. 10pm, $10.
Fab Four Bimbo's 365 Club. 9pm, $30.
Grannies, Midnight Bombers, Cobretti, Grace Alley Parkside. 9pm, $7.
Hot Challenge, Cold Hot Crash, Rising Sound Cafe du Nord. 9pm, $10.
Immortal Technique Fillmore. 8pm, $22.50. See Picks, page 20.
Mighty Slim Pickens, Meat Sluts, Two Timing Hussies El Rio. 9pm, $7.
Moped, Angria Amnesia. 9pm.
Shana Morrison Biscuits and Blues. 8 and 10pm, $20.
Mt. Eerie, AF Jamison Enola Maxwell High School Auditorium, 655 De Haro; www.allages-movementproject. 7:30pm, $7.
Serj Tankian, Fair to Midland Warfield. 8pm, $25.50.
Sonny Trurner, Nelsons, Jay Siegal and the Tokens, Shirley Alston Reeves, Frankie Ford Herbst Theatre, 401 Van Ness; 392-4400. 8pm, $35-75.

BAY AREA

Cattle Decapitation, Phobia, Arise, Poser Disposer, Eviscerated 924 Gilman. 7:30pm, $5
Dan Hicks and the Hot Licks 142 Throckmorton Theatre, 142 Throckmorton; (415) 383-9600. 7:30pm, $35.
Devil Makes Three, Emily Jane White Starry

CONTINUES ON PAGE 38 »

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HAPPY HOUR TUE-FRI 5PM-9:00PM
$2.50 WELL AND PINT...HEATED PATIO
WED 3/5 KITTY ROSE, ASHLEIGH FLYNN, THE BAC'UNTRY BROTHERS (QUEER AMERICANA) 8PM
THU 3/6 BRAZILIVE: XAMBA & DJ E-ZINHO 9PM $8/$5 COUPON
FRI 3/7 OYSTERS ON THE HALF SHELL 5:30 DJ'S CARMEN & MIRANDAS FRUIT STAND 6PM-2AM (WORLD, FUNK, R&B, POP) NO $ PARAE, VIOLENT VICKY, TWO SPARK 10PM
SAT 3/8 YONI KI BAAT: ANNUAL SOUTH ASIAN ADAPTATION OF THE VAGINA MONOLOGUES 6PM PATIO THE MIGHTY SLIM PICKENS, THE MEAT SLUTS, TWO TIMING HUSSIES 9PM $7
SUN 3/99 SALSA SUNDAYS LATIDO 3-8PM, $6 3:15 SALSA DANCE CLASS
MON 3/10 DOLLAR DAYS $1 PABST/$2 WELL GAY, NOT GAY DJ'S JENNY HOYSTON & VROOM (OLDIES, PUNK, PSYCH, COUNTRY & OBSCURITIES) 9PM $2
TUES 3/11 ALL STAR JAM WITH LOS TRAIN WRECK 8PM

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SAT/8

ROCK/BLUES/HIP-HOP

CONT>>

Plough. 9pm, $15.
René Solis, Volker Strifler, Garth Webber Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, $14.
Unauthorized Rolling Stones 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, $12.
Voodoo Glow Skulls, La Plebe, Knockout Uptown. 9pm, $12.

JAZZ/NEW MUSIC

Bill "Doc" Webster Band Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm. Swing from the '30s and '40s
Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Dr. John Yoshi's SF, 1330 Fillmore; 655-5600. 8pm, $36; 10pm, $32. Through Sat/8.
Emily Anne's Hot Nuts Rite Spot. 9pm, free.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Candace Hewitt Shanghai 1930. 8pm.
Ayako Hosokawa Savanna Jazz. 7:30pm, $5.
Jazz Mafia Moose's. 7pm.
Jeff Massanari and Groovework Jazz at Pearl's. 8 and 10pm, $20.
Keith Jarrett Standards Trio Nob Hill Masonic Auditorium, 1111 California; (866) 520-5299. 8pm, $30-95. See Picks, page 20.
Marc Cary's Focus Trio Red Poppy Art House. 8pm, $15. Also Sat/8.
Billy Philadelphia One Market Restaurant, One Market; 777-5577. 6pm.
Robert Stewart Experience Rasselas Jazz. 9pm.
2 Foot Yard, Iron and the Albatross Yerba Buena Center for the Arts, 701 Mission; (866) 520-5299. 8pm, $25.
Paula West, George Mesterhazy Quartet Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8 and 10:30pm, $40. Through Sun/9.

BAY AREA

Beep! Albatross Pub. 9:30pm, $3.
Mal Sharpe's Big Money in Jazz Anna's Jazz Island. 8pm, $12.
Montclair Women's Big Band Jazzschool. 8 and 10pm, $20.
Lizz Wright Yoshi's. 8 and 10pm, $24.

FOLK/WORLD/COUNTRY

Boca do Rio, Nation Beat, DJ Felina Elbo Room. 10pm, $10.
"Breakfast with Enzo" Bernal Heights Neighborhood Center, 515 Cortland; 206-2140. 10am, $3.
Cesar's Latin All Stars Metronome Dance Center. 9pm.
Cousin Dale, Even Elroy, Eli Goldsmith Hotel Utah Saloon. 9pm, $6.
"Harmony Sweepstakes A Cappella Festival" Palace of Fine Arts, 3301 Lyon; 392-4400. 8pm, $22.
"Live Flamenco Music" Café Argüello, 2832 Mission; 643-3160. 7pm.
Keeril Makan, Elana Kats-Chernin, Dan Becker, Morton Subotnick Jewish Community Center of SF, 3200 California; www.otherminds.org. 8pm, $25-35. "Other Minds 13."
Red Meat, Cap Gun Cowboys Knockout. 9pm, $6.
Ya Elah Seventh Avenue Performances, 1329 Seventh Ave; 664-2543. 7:30pm, $12-15.

BAY AREA

Baba Ken and the West African Highlife Band Ashkenaz. 9:30pm, $15.
Deborah Winters and Friends Studio 333, 333 Caledonia, Sausalito; (415) 389-5072. 8:30pm, $20.
Lichi Fuentes, Alisa Peres, Hugo Wainzinger, Raul Ramirez La Peña Cultural Center. 8pm, $14.
John Gorka, Amilia K Spicer Freight and Salvage Coffee House. 8pm, $23.50.
Jeff Rolka, Robert Heiskell Nomad Café. 7:30pm, free.

DANCE CLUBS

Allure Levende Lounge. 11pm-2am. DJ C-Swiff spins hip-hop, Top 40, R&B, and mashups.
Better Days Pink. 10pm-2am, $10-15. With Franky Boissy.
Bootie DNA Lounge. 9pm, $12. Mashups and more.
Club Gossip Cat Club. 9:30pm-3am, $6. A new wave video nightclub with Damon, Melting Girl, Shon, and special guests.
Cockblock Rickshaw Stop. 10pm-2am, $7. DJs Nux and Campbell and guests spin deep, homolicious grooves at the two year anniversary of Cockblock. Live set by Leslie and the Lys.
The Deacon Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.
Digital Voda. 10pm-2am, free. Best of European house and electro.
Drunk and Horny Underground SF. 9pm-2am. $5. Queer boozin' and cruisin'.
Element Saturdays Element Lounge. 9pm-3am, $10. Hip-hop, mashups, rock, and funk with rotating DJs.
Frisco Disco Transfer, 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.
Funkside Nickie's. 10pm-2am, $5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.
Hellatight Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Hot Mess Stud. 10pm, $5. Nude-dude drink specials with DJ Kidd Sysko.
House in the Jungle Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.
I Love Wet Panties Delirium. 10pm. Really, who doesn't? With DJs Jenny and Jules.
Kafana Balkan 12 Galaxies. 9pm-2am, $10-25. DJ Zeljko spins Balkan jams, plus live set by Edessa and a performance by the Hleb i Sir Cirkus. See Picks, page 20.
Local Love 1015 Folsom. 10pm-7am, $20. Showcasing the brightest DJ talent in the Bay Area.
Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.
Meet Me in the Bathroom Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electronoise; and even some Australian devil-worshipping tracks.
Mr. Smith's 34 Seventh St; 355-9991. 8pm-2am. With DJ Mei Lwun.
Pagode da Paz Pureza Skylark. 7pm-2am, $7. With live set by Brazilian band Grupo da Sete.
Paris-Dakar Celebration Little Baobab, 3388 19th St. 10pm, $3. African and French hip-hop with DJs Sogui and Edibe.
Playboy Stud. 10pm. With rotating DJs James Glass, Ryan Poulson, Saratonin, Derek B, Omar, Joshua J, Chelsea Starr, Richard Oh!, and Juanita More.
Reggae Gold Endup. 10pm-5am. Reggae, dancehall, mashups, and soca with Polo, Daddy Rolo, Toks, and guests.
El Superritmo Make-Out Room. 10pm-2am, $5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.
Tabu Lounge Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.
That '80s Show Madrone Lounge. 9pm-2am, $5 after 10pm. DJs Dave Paul and Jeff Harris spin new wave, punk, hip-hop, and Prince.
Tiger Noises Double Dutch. 10pm-2am. Hip-hop, rock, funk, and new shit.
Tormenta Tropical Mezzanine. 9pm, $15. DJ Rupture and the Zizek Urban Beats Club get equatorial on your ass, plus residents Oro11 and Disco Shawn.

SUNDAY 9

ROCK/BLUES/HIP-HOP

Blue Skies for Black Hearts, Hot Toddies, Matinees Hemlock Tavern. 9:30pm, $6.
Dandi Wind, Rescue Me, Wallpaper Bottom of the Hill. 9pm, $12.
Drew Emmitt, Hackensaw Boys Great American Music Hall. 8pm, $15.
Everest, Pacific Ocean Fire Annie's Social Club. 7pm, $6.
Flakes, Boss Martians Knockout. 4pm, $5.
Lloyd Gregory, Fred Ross Biscuits and Blues. 8pm, $12.50.
Rachel Margaret, Djuna, Trouble with Monkeys Hotel Utah Saloon. 9pm, $6.
Rockfight, Kegels Rockit Room. 8pm, $5. "Punk Rock Sunday."

BAY AREA

Asheba Ashkenaz. 3pm, $4-6.
Corey Phillips and the Band of Light 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.

JAZZ/NEW MUSIC

Bill "Doc" Webster Band Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.
Emily Anne and Her Hot Nutz Amnesia. 7:30pm, free.
Frank Jackson Group Octavia Lounge, 1772 Market; 863-3516. 3:30pm.
Mike Greensill Moose's. 10:30am-2:30pm.
Mike Lipskin Washington Square Bar and Grill. 7pm.
"Live Jazz" Café Royale, 800 Post; 441-4099. 6pm.
Masha Campagne and Caminhos Cruzados Jazz at Pearl's. 8pm, $15; 10pm, $10.
Pablo Mota Tango Orchestra, Tango No. 9 Amnesia. 9pm.
Rob Modica and Friends Simple Pleasures Cafe. 3pm, free.
Savanna Jazz Jam with Johannes Wallman Savanna Jazz. 7:30pm, $5.
Third World Love, Yaron Herman Trio Yerba Buena Center for the Arts, 701 Mission; (866) 520-5299. 8pm, $25.
Paula West, George Mesterhazy Quartet Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 7pm, $35.

BAY AREA

Hot Club of Marin, Le Riff Raff 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 5pm, free.
James Grantham Jazz Quartet Kingman's Ivy Room, 860 San Pablo, Albany; (510) 531-3973. 8pm.
"Jazz It Up" Anna's Jazz Island. 3pm. Berkeley High School Fundraiser.
Sarah Haili and Her Trio Anna's Jazz Island. 8pm, $10.

FOLK/WORLD/COUNTRY

Karina Deneke Rite Spot. 9pm, free.
Matthew Good, Heather Combs Cafe du Nord. 8pm, $17.
James Colley Band, Keep Sweet Parkside. 5pm, free.
"Live Flamenco Music" Café Argüello, 2832 Mission; 643-3160. 7pm.
Katherine Peck, Jessica Rice, Fancy Dan Band, Sam Misner and Megan Smith Cafe International. 7pm, free.
Slim Cessna's Auto Club, Trainwreck Riders 12 Galaxies. 9pm, $12.

BAY AREA

Code Name: Jonah Nomad Café. 11am, free.
Mucho Axé, TerroRitmo La Peña Cultural Center. 8pm, $10.
"Starry Irish Music Session" Starry Plough. 8-11pm. With Shay Black.
Vienna Choir Boys Marin Center, 10 Avenue of the Flags, San Rafael; (415) 499-6800. 3pm, $15-45.

DANCE CLUBS

All Male Amateur Strip Show Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 10pm-1am. Hosted by Jim (Ginger Snap) and DJ Lambchop.
Ambi-Sonic Madrone Lounge. 8pm. An evening of chillout and downtempo beats with resident DJs DF Tram, Xanx, Futre BC, and Traffic.
Bionic 222 Club. 10pm-2am, $5. House music with DJs Solar, Joshua Iz, and Nikola Baytola.
Boogie Brunch Levende Lounge. 11am-3pm. With DJs Ben Hester and Rob G.
Church Il Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Lioness Sound DJs Green B and Positivi-T spin reggae while you eat Caribbean BBQ.
Club Havana Jelly's. 4pm, $10. Live salsa bands plus great Cuban BBQ.
Dub Mission Elbo Room. 9pm-2am, $5. Dub, roots, and classic dancehall with DJs Sep, J. Boogie, and Neta.
Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, $12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.
Escape Cellar, 685 Sutter; 441-5678. 9pm-2am, $5. Funky house, hip-hop, and club classics.
French Kiss Pink. 10pm-2am, $3 after 11. Resident bad boys Mykill and Forever 21 play electro, disco, punk, pop, indie, rock, and mashups.
Holding Firm Reggae Sundays Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.
Kodo Wish. 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.
Lonely Teardrops Knockout. 9pm-2am, free. DJs dX, Daniel, Garett, and Designated D spin doo wop tracks to break your heart and shake your ass.
Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.
Salsa Sundays El Rio. 3pm. Live salsa by Edgardo and LaTiDo, plus free BBQ and dance lessons.
Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.

MONDAY 10

ROCK/BLUES/HIP-HOP

Angels and Airwaves, Meg and Dia, Color Fred and Ace Enders Warfield. 7pm, $28.50.
Buxter Hoot'n, Campo Bravo, Blank Tapes Cafe du Nord. 8pm, $10. See Picks, page 20.
Clutch, Murder by Death, Maylene and the Sons of Disaster, Hex Machine Slim's. 7:30pm, $24. Also Tues/11.
Hex Machine, All Time Highs, Flood Elbo Room. 9pm, $6.

JAZZ/NEW MUSIC

Bishop Norman Williams Quintet Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.
Contemporary Jazz Orchestra Jazz at Pearl's. 8 and 10pm, $10.
"Jazz Jam" Grant and Green. 10pm, free. House band followed by a jam session.
Mike Greensill Duo Moose's. 8pm.
Miss Henry Rite Spot. 9pm, free.
Monk's Music Trio Simple Pleasures Café. 8pm, free.
Gonzalo Rubalcaba Yoshi's SF, 1330 Fillmore; 655-5600. 8pm, $24; 10pm, $20. Through March 12.
Eric Shifrin Washington Square Bar and Grill. 7pm.

BAY AREA

Skyline High School Jazz Ensemble Yoshi's. 8 and 10pm, $10.

FOLK/WORLD/COUNTRY

"Acoustic Monday" Rockit Room. 7pm, free.
Gavin DeGraw, Landon Pigg Independent. 8pm, $25.
Eli Gemini Blondie's Bar and No Grill, 540 Valencia; 864-2419. 8pm, free.
Toshio Hirano Amnesia. 8:30pm, free.
"Live Flamenco Music" Café Argüello, 2832 Mission; 643-3160. 7pm.
"Open Mic with JJ Schultz" Hotel Utah Saloon. 7:30pm, free.

BAY AREA

"Derek Smith's Open Mic" 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.
"Songwriters Symposium" Blakes. 8:30pm, $2-3. Acoustic open mic.
"Traditional Irish Music Session" Starry Plough. 9pm, free.

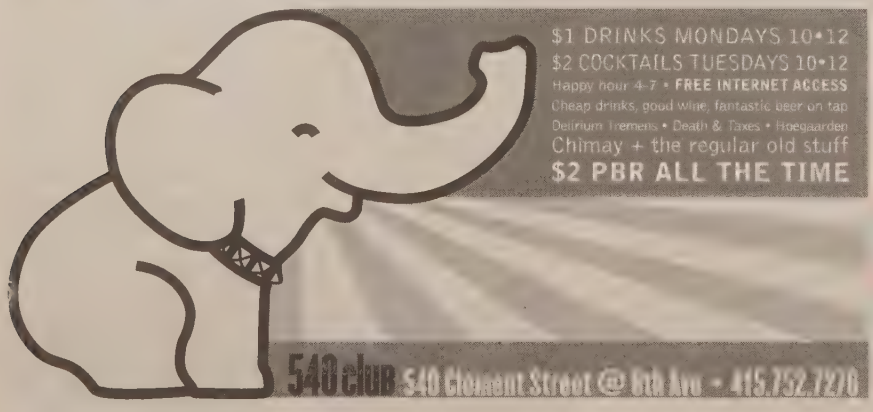
DANCE CLUBS

Block-Party Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.
Caña Little Baobab, 3388 19th St; 643-3558. 10pm-2am, $3. Reggaetón, dancehall, and more with DJ Joe Quixx.
Death Guild Glas Kat. 9:30pm-2:30am, $3-5. Children of the Twilight Guild present this dark dance club.
Dollar Monday El Rio. 9pm-2am, $2. Special guest DJ John Da Bomb.spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs $2? 'Cause the PBRs are $1 a can! Dollah, dollah bill, y'all!
Donuts Knockout. 10pm-2am, $5. DJ Pickpocket and guests spin disco and rock, plus a live guests and a fashion show.
High Rolling Low Budget Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.
I Haight Mondays Underground. 9pm-2am. Jupiter Henry and Freddie Future spin hip-hop.
Mix Julie's Supper Club, 1123 Folsom; 861-0707, juliessupperclub.com. 8pm. Salsa with the coordinated queer folks from QueerBallroom.com.
Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.
Risky Mondays 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.
SF MunDaze Stud. 9pm-2am. An LGBT hip-hop party spun by DJ Page Hodel.
Sex, Sexx, and More Sexxx Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.

TUESDAY 11

ROCK/BLUES/HIP-HOP

All Star Jam with Los Train Wreck El Rio. 8pm.



free
Blisses B Rockit Room. 9pm, $7.
Clutch, Murder by Death, Maylene and the Sons of Disaster, Hex Machine Slim's. 7:30pm, $24.
Colossal Yes, Mike Donovan, Si, Claro Hotel Utah Saloon. 9pm, $6.
Chris Duarte Biscuits and Blues. 8 and 10pm, $15
Everything Must Go, Scheisse Minelli, Three Weeks Clean Knockout. 10pm, $6.
Extra Life, Barn Owl, Snowblink Hemlock Tavern. 9:30pm, $7.
Oxbow, Black Swans, Pillars of Silence 12 Galaxies. 9pm, $8.
Scratchies, Jokes for Feelings, Black Dream Bottom of the Hill. 9pm, $8.

BAY AREA

Danny Uzilevsky 19 Broadway Nite Club, 19 Broadway, Fairfax; (415) 459-1091. 9:30pm, free.

JAZZ/NEW MUSIC

Faye Carol Jazz at Pearl's. 8pm, $15; 10pm, $10.
Cecil Wells Quintet Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.
Alan Choy Octavia Lounge, 1772 Market; 863-3516. 7pm, free.
Dave Parker Quartet Rasselas Jazz. 9pm, free
"Experimental Music Night" Annie's Social Club. 8pm, free.
Ken Husbands Rite Spot. 9pm, free.
Chris Huson Washington Square Bar and Grill. 7pm.
"Jam Session with Gerry Grosz" Beach Chalet, 1000 Great Highway; 386-8439. 6:30pm, free.
"Latin Jazz Night" Mojito. 9pm-midnight, $10. Live music followed by Latin dance grooves with DJ Vanka.
Miles Ahead Figaro Ristorante, 414 Columbus; 398-1300. 7-10pm.
Musashi Moose's. 8pm.
Gonzalo Rubalcaba Yoshi's SF, 1330 Fillmore; 655-5600. 8pm, $24; 10pm, $20. Through March 12.
Ricardo Scales Top of the Mark. 7pm, $5.
Marcus Shelby, Howard Wiley Jazz at Pearl's. 8pm, $15; 10pm, $10.

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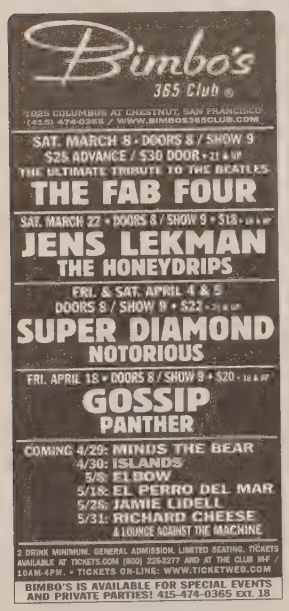

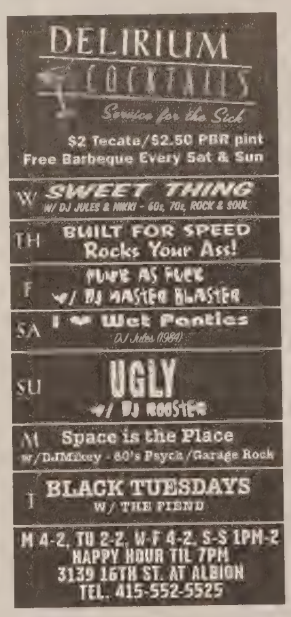

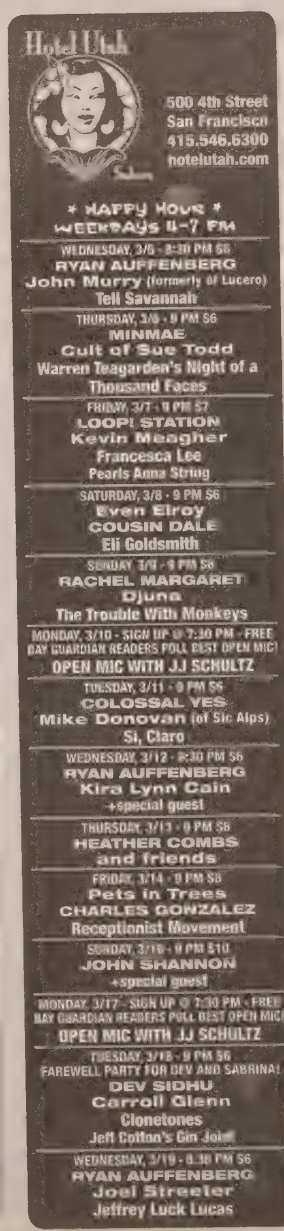

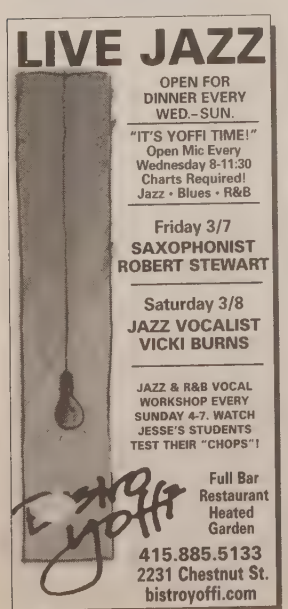

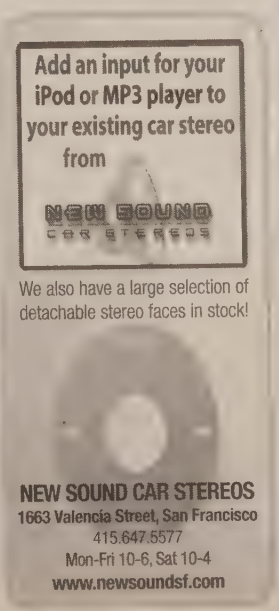

TUE/11

JAZZ/NEW MUSIC

CONT>>

Stompy Jones Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9:30pm, $12.
Vince Lateano Trio Savanna Jazz. 8:30pm, $5.
Glenn Walters Shanghai 1930. 7pm.

BAY AREA

"Jazzschool Tuesdays" Jupiter. 8pm, free.
John Worley and Worlview Yoshi's. 8pm, $12; 10pm, $6.
"Singers' Open Mic with Kelly Park" Anna's Jazz Island. 8pm, $5.

FOLK/WORLD/COUNTRY

Hatikva 6 Cafe du Nord. 9:30pm, $12.
Macabea Elbo Room. 9pm, $7.

BAY AREA

Andrew Freeman Giordano Brothers, 303 Columbus; 397-2767. 8pm, free.
"Live Flamenco Music" Café Argüello, 2832 Mission; 643-3160. 7pm.
Tom Rigney and Flambeau Ashkenaz. 8:30pm, $10.
Keith Urban, Carrie Underwood HP Pavilion, 525 W. Santa Clara, San Jose; (415) 421-TIXS. 7:30pm, $35.50-75.50.
Whippoorwills Julie's Coffee and Tea Garden, 1223 Park, Alameda; juliestea.com. 7pm, free.

BAY AREA

"Open Mic with Joan Pez and Girl George" Starry Plough. 7:30pm, free.

DANCE CLUBS

Adrian Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.
Argentine Tango Practica Metronome Dance Center. 9pm-midnight, $5. Learn to tango with Metronome's Christy, Daniel, Pier, Hung-Yut, and Mayumi.
Argus Lounge 9pm-1:30am, free. DJs Alcoholocaust and Migueldar spin old school punk for old school drunks.
Ay Karamba Glas Kat. 7:45pm-1:45am. Live salsa bands, Latin DJs, and dancing.
Brownies for My Bitches Harvey's, 500 Castro; 431-4278. 10pm-2am, $5. A dyke club featuring hip-hop and pop.
Change the Beat Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.
Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.
Da Showcase Club Six. 9pm-2am, $5. Local MCs and DJs hip-hop on and on till the break of dawn.
Drunken Monkey Cat Club. 9pm, free. Rock 'n' roll for inebriated primates like you.
Harry Denton's Starlight Room 8pm. With the Fred Ross Project and DJ Dave Gillis.
The Headphone Mix Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.
Hold Yr Horses Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. Electro, no wave, '80s, '90s, hip-hop, disco, punk, synth pop, and more with DJ Rchrd Oh?!
Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.
Levende Lounge 5pm-2am, free. Downtempo and deep house.
Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.
Monkey Funk Lingba Lounge. 8pm, free. Hip-hop and downtempo with Devlin and friends.
Next Level Beauty Bar. 10pm-2am, free. Hip-hop, dance rock, roller skate jam, rock 'n' roll, and post-punk.
Nickie's 9pm, $5. Middle Eastern remixes.
Phuturo Underground SF. 10pm-2am, $5. Some next-level shit with Rando, 4Real, Genome, Raise, Microphone, and MC Duh.
Return to Your Raices Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.
Rock N Roll Tuesdays El Rincon. 8pm-2am. Live bands plus DJs.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenny Kravitz.
Scenario Cellar, 685 Sutter; 441-5678. 10pm-2am. DJs Scotty Fox and MCD spin late '80s and early '90s hip-hop.
Shelter Underground. 9pm, $5. Drum 'n' bass, jungle, breaks, and more
Soul Afrique John Colins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rascue and rotating residents Madison, Wizzkey, and Marcella.
Suspect Icon Ultra Lounge. 10pm-2am. Roberta spins hip-hop mashups.
Taboo Pink. 10pm-2am, $5. With David Harness and guests.
Trannyshack Stud. 10pm-3am. Legendary drag party with hostess Heklina.
Voodoo Lounge Otis Lounge, 25 Maiden Lane; www.thegenie.com. 9pm. Ritualistic, shamanistic world beats with Gisela Tangui, KQWST DJ, Mohamed Kouyate, Anita Lalwani, Micah Patri, Edgar San Gabriel, and more. SFBG

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DURBEN • PILOT
TONE • BLING CROSBY
PAUL HEMMING
BRIAN SALAZAR
JAYVI VELASCO • ADD 1
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JUXTAPOZ ISSUE RELEASE PARTY
DARK ROOM: APOSTLE WITH DJ QUEST, RESIDENT ANTI-HERO, GODDESS ALCHEMY PROJECT, & DJ JAMES CHRISTOPHER
WHITE ROOM: GUACAMOLE & JACQUES, & JUSTIN TIME
BASEMENT: LUDACHRIST, KILL THE NOISE, ROOTZ & KAP10 HARRIS, & JEFRODISIAC
9PM-4AM | $10 BEFORE 11PM, $15 AFTER, FREE BEFORE 10PM WITH RSVP @ GOING.COM

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ENTER THE DANCEHALL
LIVE FYAH SPECIAL
ROOM 1: HIP-HOP, CLUB HITS
SAKE 1, KING MOST, & SMOKE1
ROOM 2: DANCEHALL, REGGAE, LIVE SHOWCASE
SISTER NANCY WITH HER CLASSIC #1 HIT "BAM BAM"
I-VIER, RELIC, & RESIDENT DJS
PAPALOTE HI-FI FEATURING MR. E & M. CLARIN
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SURYA DUB
FRI. MARCH 28
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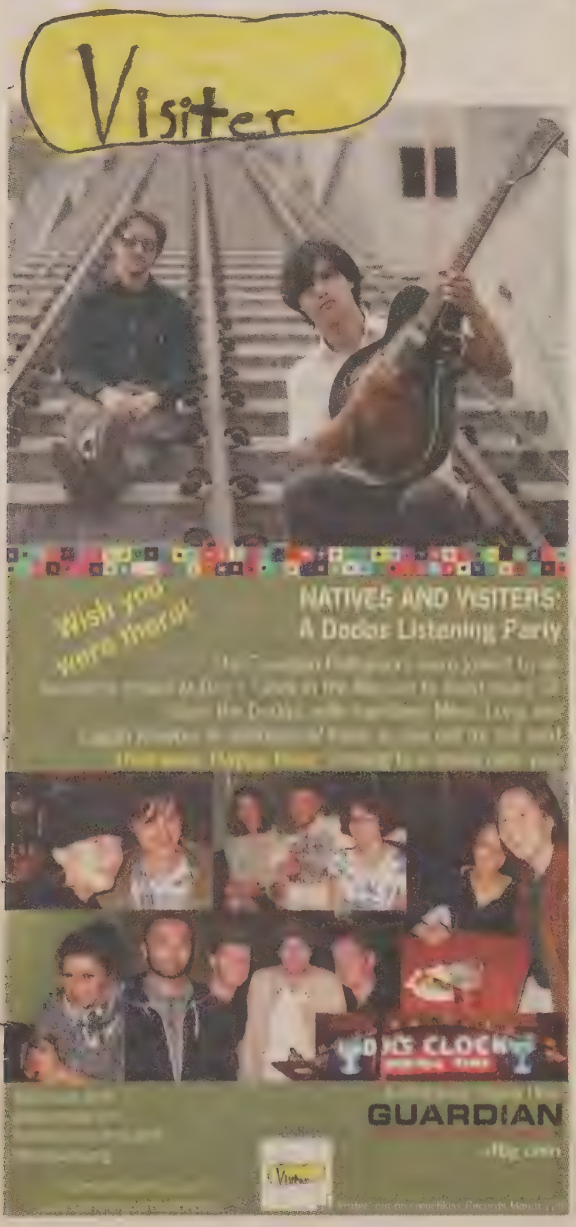

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"Drama and Desire: Japanese Painting from the Floating World 1690–1850"

WOMAN LOOKING AT HERSELF IN A MIRROR (1B-5), BY KATSUSHIKA HOKUSAI

REVIEW Drawn almost entirely drawn from the near-mint-condition holdings of Boston's Museum of Fine Arts, "Drama and Desire: Japanese Painting from the Floating World 1690–1850" is an exhilarating survey of early modern Japan and the sumptuous — and often costly — pleasures that were available to the upper echelon of its newly solidified class system.

One can follow the contextual trail laid down by the show and take in the long view of history inscribed with brush and natural pigments: the relocation of Japan's capital to Edo (now Tokyo); the establishment of Yoshiwara, the city's licensed pleasure quarters; the development of Kabuki and sumo; and most important, the rise of an urban, largely male merchant class who kept this floating world afloat. It is a panorama laid out in the pair of large folding screens of Hishikawa Moronobu (1681–84), both studies in hierarchical contrast between the more lowly teahouses and higher-class brothels and their characters: a starring courtesan, enfolded in thickly brocaded kimonos as battle-ready as any armored samurai, surrounded by her retinue of clients, servants, and geisha, and male customers shamefully covering their faces with their fans so they're not recognized by rivals. The real drama of these *ukiyo-e* (woodblock prints) is in their details, such as in the way Katsushika Hokusai dapples the collar of young woman's inner kimono with mica to evoke a luminescent cherry-blossom pattern in *Woman Looking at Herself in a Mirror* (1805). Seen from behind, her face framed by a small oval mirror, this gazing beauty is only partially regarding herself. She also seems to be taking stock of the viewer while taking pleasure in being looked at. But surely the pleasure is all ours. **(Matt Sussman)**

DRAMA AND DESIRE: JAPANESE PAINTINGS FROM THE FLOATING WORLD 1690–1850 Through May 4. Tues.–Sun., 10 a.m.–5 p.m. (Thurs. until 9 p.m.). $10 ($5 Thurs. after 5 p.m.), $7 students, $6 for 12 to 17, free for 11 and under. Asian Art Museum, 200 Larkin, SF. (415) 581-3500

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 20, for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues-Wed, Fri-Sun, 10am-5pm; Thurs, 10am-9pm. $10 ($5 Thurs after 5pm), $7 seniors, $6 for ages 12 to 17, free for 11 and under. **"Drama and Desire: Japanese Paintings from the Floating World 1690-1850."** Works by major artists of the Edo region. Through May 4. See pick box. **"On Gold Mountain: Sculptures from the Sierra by Zhan Wang."** Steel sculptures. Through May 4.
California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 750-3600. Tues-Sun, 9:30am-5pm. $8, $6 seniors, $5 for ages 12 to 17, free for 10 and under (free Tues). **"Annie Leibovitz: A Photographer's Life, 1990-2005."** Photographs of celebrities, as well as personal and family portraits. Through May 25.
De Young Museum Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3614. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). $10, $7 seniors, $6 for ages 13 to 17 and college students with ID (free first Tues). **"Gilbert and George."** Retrospective of the acclaimed art duo. Through May 24. **"No Body Special."** Works by Lynn Hershman Leeson. Through June 1.
San Francisco Museum of Modern Art 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. $12.50, $8 seniors, $7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). **"Friedlander."** Photographs by Lee Friedlander Through May 18

BAY AREA

Museum of American Heritage 351 Homer, Palo Alto; (650) 321-1004. Fri-Sun, 11am-4pm. Free **"Bonfires and Bugs: The Art and Science of Camping."** Exhibit devoted to all aspects of camping. March 6-Aug 17
Oakland Museum of California 1000 Oak, Oakl: (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. $8, $5 seniors and students (free second Sun). **"Artists of Invention: A Century of CCA."** Works by California College of the Arts students and alumni. Through March 16. **"Metals in Motion."** Jewelry and metal sculptures by members of the Monterey Bay Metal Arts Guild (reception Sat/8, 2-4pm). Through April 20.

GALLERIES

OPENING

AfterModern Contemporary Fine Art 445 Bryant; 512-7678. Tues-Fri, 10:30am-5pm; Sat, noon-5pm; and by appt. "Resemblances," photographs by Caroline Shepard (reception Fri/7, 6-8pm). March 7-April 9.
Andrea Schwartz Gallery 525 Second St; 495-2090. Mon-Fri, 9am-5pm; Sat, 1-5pm. New paintings by John Randall Nelson (reception Wed/5, 5:30-7:30pm). Through April 18.
ARTworkSF 49 Geary, suite 234; www.artworksf.com. Tues-Sat, noon-5:30pm. Paintings by Wendy Robushi. Through March 12. "About Face," group portrait show (reception Thurs/6, 5:30-7:30pm). March 6-15. See Picks, page 20.

City Art Cooperative Gallery 828 Valencia; 970-9900. Wed-Sun, noon-9pm. Group show by gallery artists (reception Fri/7, 7-10pm). March 5-29.

City Arts Gallery City College of San Francisco, Visual Arts Bldg, V119, 50 Phelan; 239-3000. Mon-Thurs, 12:30-4pm (also Tues-Wed, 6-8pm). "Biennial Student Ceramic Juried Exhibition," group show (reception March 13, 5-8pm). March 10-April 1.

Creativity Explored 3245 16th St; 863-2108. Mon-Fri, 10am-3pm; Sat, 1-6pm. "The Untitled," group show of abstract, non-figurative work (reception Thurs/6, 7-9pm). March 6-April 23.

Dolby Chadwick 210 Post, suite 205; 956-3560. Tues-Fri, 10am-6pm; Sat, 11am-5pm. "Field of Vision," works by Katina Huston (reception Thurs/6, 5:30-8pm). March 6-29.

Galería de la Raza 2857 24th St; 826-8009. Tues-Sat, noon-6pm. "The Invisible Nation," installation by Victor Cartagena (reception Fri/7, 7:30pm). March 7-May 16.

Gregory Lind Gallery 49 Geary, fifth floor; 296-9661. Tues-Sat, 10:30am-5:30pm. Paintings by Barbara Takenaga (reception Thurs/6, 5:30-7:30pm). Through March 29.

Hackett-Freedman 250 Sutter, fourth floor; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. New paintings by Ann Gale (reception Thurs/6, 5:30-7:30pm). March 6-April 26.

Jack Hanley Gallery 395 Valencia; 522-1623. Tues-Sat, 11am-6pm. Works by Chris Johanson (reception Sat/8, 6-9pm.) March 8-April 12.

Jenkins Johnson Gallery 464 Sutter; 677-0770. Tues-Fri, 10am-6pm; Sat, 10am-5pm. "Secrets," works by Rene Lynch (reception Thurs/6, 5:30-7:30pm). March 6-April 26.

Kings Gallery, First Unitarian Universalist Church and Center 1187 Franklin; 776-4580. Mon-Fri, 9am-4pm; Sun, 9am-3pm. "Transformation," photographs by the illuminata photo group (reception April 13, 12:30-3pm). March 7-April 28

Micaëla 333 Hayes; www.micaela.com. Mon, by appt; Tues-Sat, 11am-7pm; Sun, noon-5pm. "Digital Delay," digital media by Gerald Cannon, paintings by Jenna North, videos by David Yun (reception Fri/7, 5-8pm). Through April 6.

Moscone Center West Building, 800 Howard; 974-4000. Wed-Sat, 7am-6pm; Sun, 7am-12:30pm. "eMotion Pictures: An Exhibition of Orthopaedics in Art," juried group show. March 5-9.

111 Minna Gallery 111 Minna; 974-1719. Mon, Sat-Sun, by appt; Tues-Fri, noon-5pm. "Punks Git Cut," new works by Jay Howell (reception Thurs/6, 6pm). March 6-29. See Picks, page 20.

Public Law Group 350 Sansome, suite 300; 678-3800. By appt. "The Red Queen," paintings by Maria Nikl. March 11-April 30.

Root Division 3175 17th St; 863-7668. Wed-Sat, noon-4pm; and by appt. "Sound Device," sound art installations, devices, and performances (reception Sat/8, 7-10pm). March 5-22.

Scott Nichols Gallery 49 Geary, suite 415; 788-4641. Tues-Sat, 11am-5pm; and by appt. "Brett Weston: A Visual Journey (1925-1980)." March 5-April 25.

Space Gallery 1141 Polk; 377-3325. Daily, noon-5pm and 7pm-2am. "She's Alive," paintings and mixed media works by Radio Active (reception March 15, 7pm-2am). March 11-15.

Sports Basement Gallery del Grotto 1590 Bryant; 575-3000. Mon-Fri, 9am-8pm; Sat-Sun, 8am-7pm. "Dreams and Memories," works by Alexandra Blum. Through March 31.

Thacher Gallery University of San Francisco, 2130 Fulton; 422-2660. Mon-Fri, noon-5:30pm. "Power Up," serigraphs by Corita Kent (reception and gallery talk Thurs/6, 3-4pm). Through April 20.

Toomey Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "Byloos/Schoenstadt," works by Matty Byloos and Kym Schoenstadt (reception Thurs/6, 5:30-7:30pm). Through March 29.

Triple Base 3041 24th St; 643-3943. Thurs-Sun, noon-5pm; and by appt. "Starting with Blade ...," group show featuring works by Michelle Blade (reception Fri/7, 7-10pm). March 6-23.

BAY AREA

Artisans Art Gallery 853 Fourth St, San Rafael; 460-5208. Tues-Sat, 11am-6pm. "All Mixed Up," group show of works using three or more media (reception March 14, 6-8pm). Through March 29.

Autobody Fine Art 1517 Park, Alameda; (510) 865-2608. Sat-Sun, noon-6pm; and by appt. "Strange Fruit," works by Abbie-Jane Baron, Colin Herrick, Kennan Herrick, and Eric Hongisto (reception Fri/7, 4-8pm). March 7-April 18.

Frank Bette Center for the Arts 1601 Paru, Alameda; (510) 523-6957. Tues-Sat, 11am-7pm; Sun, 11am-5pm. "Come Right In, Sit Right Down," group show; "Rock Jock in Thailand," photographs by Beth Huizenga (reception Fri/7, 7-9pm). March 7-29.

Giorgi Gallery 2911 Claremont, Berk; (510) 848-1228. Wed-Sun, 11am-6pm. "Perceptions," paintings by Pablo Tellez (reception March 22, 2-6pm). March 5-30.

Institute of Mosaic Art 3001 Chapman, Oakl; (510) 437-9899. Call for hours. "Journey to Center: Mosaics from the Mind's Eye," group show of mandalas (reception Fri/7, 6:30-8:30pm). March 7-April 15.

Joyce Gordon Gallery 406 14th St, Oakl; (510) 465-8928. Wed-Fri, noon-7pm; Sat-Sun, 1-4pm. "Jazz Series," new paintings and bronze sculptures by Ed Dwight (reception Fri/7, 5:30-8:30pm). March 7-April 27.

Julie's Coffee and Tea Garden 1223 Park, Alameda; (510) 865-2365. Mon-Tues, 7am-9pm; Wed, 7pm-6pm; Sat-Sun, 8am-7pm. "Paintings and Rhythms," works by Terry Telles (reception Fri/7, 7-9pm). March 7-31.

K Gallery Rhythmix Cultural Works, 2513 Blanding, Alameda; (510) 845-5060. Mon-Thurs, 6-9pm; Sat-Sun, 10am-5pm. "Sitting Room," group book arts show (reception Fri/7, 6-8pm). March 7-April 27.

Lucky Ju Ju Pinball Art Gallery 713 E Santa Clara, Alameda; www.ujuju.com. Daily, 9am-9pm. "Paintings and Prints," works by Gary Comoglio (reception Fri/7, 6:30-10:30pm). March 7-April 2.

MarinLink 2620 the Mall at Northgate, San Rafael; 472-0211. Mon-Fri, 10am-5pm. "The Marin Women's Hall of Fame," photographic portraits of accomplished Marin women (reception Thurs/5, 4-6pm). March 5-31.

Mercury 20 Gallery 25 Grand, Oakl; (510) 866-8808. Fri-Sat, noon-3pm; and by appt. "Color Studies," paintings by Judith Hoersting; new sculptures, paintings, and drawings by David Seiler (reception Fri/7, 6-9pm). March 7-30.

NoneSuch Space 2865 Broadway, second floor, Oakl; (510) 625-1600. Wed-Sat, 1-6pm. "The Sacred Feminine," watercolor portraits by James Gayles; "I Be Knowin' Where I'm Goin'," works by Nedra T. Williams (reception Fri/7, 6-10pm). March 7-29.

Oakland Public Library, Rockridge Branch 5366 College, Berk; (510) 594-3763. Mon-Tues, 12:30-8pm; Wed-Thurs, Sat, 10am-5:30pm; Fri, noon-5:30pm. Group show by Rockridge area artists (reception and performance March 18, 5:30-7:30pm). Through March 29.

La Peña Cultural Center 3104 Shattuck, Berk; (510) 849-2568. Mon-Fri, 10am-5pm; also Wed-Sun, 5:30-8pm. "Ostracismos," paintings and poetry by the Fernando and Osvaldo Torres (reception Sat/8, 6:30pm). Through April 29.

Togonon Gallery 77 Geary, second floor; 398-5572. Tues-Sat, 11am-5:30pm. "Cautionary Tales: The Art of Jane Catlin," paintings and drawings; "Each Sun," photographs by Hiroyo Kaneko and Chris McCaw (reception Thurs/6, 5:30-8pm). March 6-April 12.

Uptown Body and Fender 401 26th St, Oakl; (510) 326-1990. Sat-Sun, 11am-6pm. "Road Trip: Nine Artists at the Uptown," group painting show (reception Fri/7, 6-9pm). March 7-9.

ONGOING

Academy of Art University Galleries 79 New Montgomery; www.academyart.edu. Mon-Fri, 9am-6pm; Sat, 9am-5pm. Paintings by Ling-Wen Chang; "The Sublime Beauty in Figure Captured by Tactual Perception," paintings by Zin Lim; "City Night," paintings by Aurora Yang (reception Thurs/6, 5:30-7:30pm). Through March 30. 625 Sutter; 274-2229. Mon-Fri, 8am-5pm; Sat, 10am-5pm. "De Profundis: Suspended in Blue," photographs and videos by Johanna Rogers (reception Thurs/6, 5:30-7:30pm). Through March 30. 688 Sutter; 346-4549. Mon-Fri, 9am-6pm; Sat, 9am-5pm. "synFUSION," video works by Kai Chang; "Journey (1661 Hours)," paintings by Nenad Kostic, James Kroner, Eddie Rodriguez, Anita Shih, and Marcos Shih (reception Thrus/6, 5:30-7:30pm). Through March 30.

Adobe Books Backroom Gallery 3166 16th St; 864-3936, Daily, 10am-10pm. "Oh My Glory," new paintings by Jen Smith. Through March 23.

American Institute of Architects SF Gallery 130 Sutter, suite 600; 362-7397. Mon-Fri, 9am-5pm. "Norwegian Wood," architecture exhibit by Wenche Selmer (reception Thurs/6, 6pm). Through April 18.

Braunstein/Quay Gallery 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. "Homemaker, or You Can Take It with You," works by Joshua Hart; "Gamut," works by Jane Rosen. Through Sat/8.

Brown Bear 289 Divisadero; 626-5779. Call for hours. "Cut and Paste," group show of women artists. Through March 27.

Eleanor Harwood Gallery 1295 Alabama; 282-4248. Thurs-Sat, noon-6pm; and by appt. "Stand Still Like the Hummingbird," works by Paul Wackers. Through March 16.

Mission 17 2111 Mission, suite 401; (510) 467-1818. Thurs-Sat, 3-6pm; and by appt. "Danger Girl," new paintings by Eileen Starr Moderbacher. Through Sat/8.

MMGalleries 101 Townsend, suite 207; 543-1550. Tues-Fri, 11am-5pm. "Liquid Line," paintings by Connie Connally; "Lightscapes," photographs and mixed media works by David Magnusson. Through Sat/8.

Modernism 685 Market; 541-0461. Tues-Sat, 10am-5:30pm. "The Obsidian Aspect," works by Glen Baxter; "From Classic to Standard," works by Yang Mian . Through Sat/8.

Newmark Gallery 251 Post, no 412; 392-3692. Wed-Sat, 12:30-7;30pm; and by appt. "The Changing City," new paintings by Beryl Landau (reception Thurs/6, 5:30-7:30pm). Through March 22.

Pasquale Iannetti 565 Sutter; 433-2771. Mon-Sat, 10am-6pm. "The Evolution of Original Graphic Works from Dürer to Motherwell," prints by Goya, Kandinsky, Magritte, Picasso, Renoir, Rembrandt, Toulouse-Lautrec, and more. Through Thurs/6.

Rare Device 1845 Market; 863-3969. Tues-Wed, Sat, noon-7pm; Thurs, noon-9pm; Sun, noon-6pm. "Everyday," installation by Shauna Alterio and Stephen Loidolt. Through Mon/4.

Shooting Gallery 839 Larkin; 931-8035, www.shootinggallerysf.com. Tues-Sun, noon-7pm. "Supernatural Selection," works by Mike Maxwell. Through Sat/8.

Sundance Coffee 2295 Third St; 503-1446. Mon-Fri, 7am-6pm; Sat-Sun, 8am-1pm. "It's Funny; How We Laugh," photographs by Chris Gould. Through Fri/7.

Swell Gallery San Francisco Art Institute, SFAI Graduate Student Center, 2565 Third St; 641-1241. Mon-Sat, 9am-6pm. "Wilderness," group show. Through Sat/8.

Thoreau Center for Sustainability 1016 Torney; 561-7823, www.thoreau.org. Mon-Fri. 9am-5pm. "Over the Elwha," aerial photographs by Robert Lundahl. Through Fri/7.

Walter and McBean Galleries San Francisco Art Institute, 800 Chestnut; 749-4563. Tues-Sat, 11am-6pm. "United States of America and Other Works," new work by Jens Haaning. Through Sat/8.

BAY AREA

Art on Broadway 2625 Broadway, Redwood City; www.artonbroadway.com. Tues-Fri, 11am-5pm; Sat by appt. "Spring Fever!," group show (reception Fri/7, 6-8pm). Through April 15.

Bedford Gallery Lesher Center for the Arts, 1601 Civic Drive, Walnut Creek; (925) 295-1417, www.bedfordgallery.org. "Contemporary Warrior," sculptures by Wanxin Zhang. Through Sun/9.

Berkeley Art Center 1275 Walnut, Berk; (510) 644-6893. Wed-Sun, noon-5pm. "Youth Arts Festival," works by Berkeley K-12 students. Through Sun/9.

Cricket Engine Gallery 499 Embarcadero, bldg 3, Oakl; (510) 835-1920, www.cricketengine.org. Sat-Sun, noon-4pm. Works by Emily Ann Nachison. Through Sun/9.

Front Gallery 35 Grand, Oakl; (510) 444-1900. Tues-Wed, 11am-5pm; Fri, 1-6pm (first Fri, 1-10pm); Sat, 1-4pm. "Line," drawings by Keiko Ishihara (reception Fri/7, 7-10pm). Through March 23.

Industrielle 33 Grand, Oakl; (510) 271-0633. Tues-Sat, 10:30am-6pm; and by appt. "Back to Basics," photographs by Roy Berkowitz and Travis Kuhl (reception Fri/7, 7-10pm). Through March 31.

JanRae Community Art Gallery 5741 Telegraph, Oakl; (510) 601-4040, ext 111. Mon-Fri, 9am-5pm. "All That Jazz," works by James Gayles, Nannette Harris, Leroy Parker, and TheArthur Wright. Through Fri/7.

Johansson Projects 2300 Telegraph, Oakl; 999-9140. Thurs-Sun, noon-6pm; and by appt. "Neither Here Nor There," works by Nathan Cordero, Richard Haley, Ross Khalsa, Kyle Monhollen, and Lisa Prettol (closing reception Fri/7, 5-9pm). Through Fri/7.

Osher Marin Jewish Community Center 200 N San Pedro, San Rafael; 444-8000. Call for hours. "Multiply by Six Million," photographs by Evvy Eisen (reception Thurs/6, 6:30pm). Through April 20.

Rowan Morrison Gallery 330 40th St, Oakl; www.rowanmorrison.com. Thurs-Sun, noon-7pm; and by appt. "Part of Everything," works by Christopher Russel. Through Sun/9.

San Marco Gallery Dominican University of California, Alemany Library, 50 Acacia, San Rafael; 485-3251. Mon-Thurs, 8am-10:30pm; Fri, 8am-5pm; Sat, 9am-5pm; Sun, 2-10:30pm. "It's About Time," paintings and video animation by Gail Dawson. Through Sun/9.

Swarm Gallery 560 Second St, Oakl; www.swarmstudios.net. Tues-Sun, noon-6pm; and by appt. Works by Ricky Allman and Zachary Royer Scholz; "Dark into Light," mixed media installation by Christine Wong Yap. Through Sun/9. SFBG

FRIDAY NIGHTS

MARCH 7

CELEBRATE GILBERT & GEORGE!

5:00 p.m.–8:45 p.m. with live music and cocktails. Regular museum admission prices apply.

VIEW the special exhibition *Gilbert & George* where the artists put themselves at the center of their artwork. Identifying as living sculptures in art and daily life, they eliminate the distinction between artist and art.

DANCE to Lee Presson and the Nails as they play their spooky mélange of surf-rock swing-meets-punk.

WATCH the screening of *The World of Gilbert & George*, the only feature-length film where the artists explore the desires and neuroses of their disillusioned youth in 1980s London.

CONSTRUCT your own foam stamp and create a unique design over existing prints inspired by the work of *Gilbert & George*.

Gilbert & George. WINTER FLOWERS. 1982. The Carol and Arthur Goldberg Collection. © Gilbert & George

de Young

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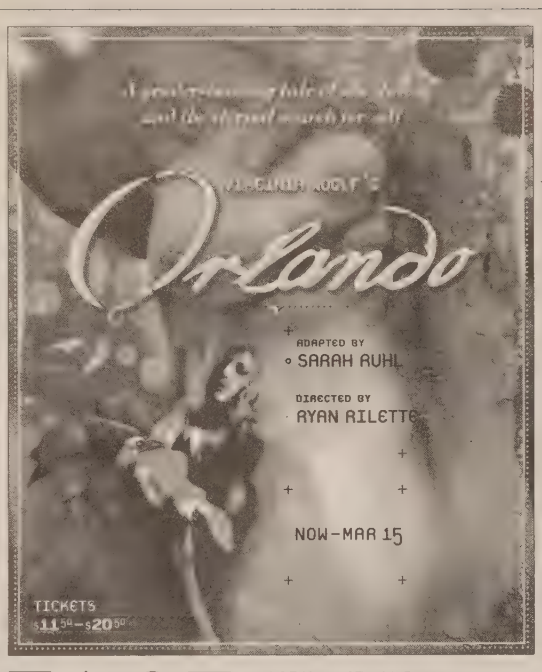

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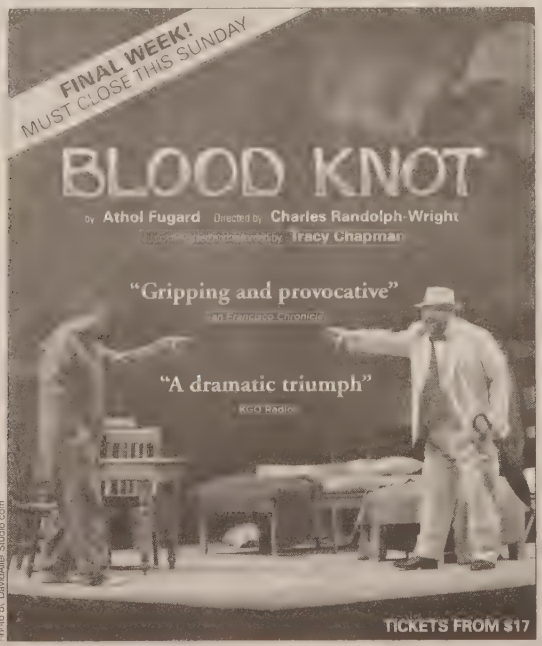

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Shen Wei Dance Art

PREVIEW It might be just as well that Chinese choreographer Shen Wei didn't start dancing until quite late — at the ripe old age of 20. But what he may have missed in early dance training, he more than made up for in other artistic endeavors. The son of Chinese opera performers in Hunan, at age 9, Wei followed the parental path and began studying opera, and by 16 he was performing with the Hunan State Opera. He also studied, and became recognized in, the demanding art of Chinese watercolor. So when Wei became a founding member of Guangdong Modern Dance Company, China's first contemporary dance group, he brought an exceptionally well-honed visual sensibility to dance. To this day, his choreography shows a rare ability to unite the visual and the kinetic, not to mention the East and the West. He eventually moved to New York and created Shen Wei Dance Art company in 2003. Last year he won a MacArthur Fellowship, and this summer his company will perform at the opening of the 2008 Olympics in Beijing. He's having *that* kind of explosive career. But then why wouldn't mysteriously staged, musically intriguing, visually stunning dance theater lure in audiences? For its Yerba Buena appearance, the company performs *Map* (2005) to Steve Reich's 1985 sprawling orchestral suite *The Desert Music*, and on a more intimate scale, *Re-(Part 1)* (2006) to Tibetan chant. **(Rita Felciano)**

SHEN WEI DANCE ART Thurs/6–Sat/8, 8 p.m., $26–$45. Yerba Buena Center for the Arts Theater, 700 Howard, SF. (415) 978-2787, www.ybca.org

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 20, for information on how to submit items to the listings. For complete listings, including comedy and spoken word, go to sfbg.com

THEATER

OPENING

The Beard of Avon Diego River Theatre, City College of San Francisco, 50 Phelan; 239-3100. $10-15. Opens Fri/7, 8pm. Runs Fri-Sat, 8pm; Sun, 2pm. Through March 16. Students perform in Amy Freed's comedy about the real author of Shakespeare's plays and poems.

The Book of Liz Custom Stage, Off-Market Theaters, 965 Mission; 1-800-838-3006, www.custommade.org. $15-25. Previews Thurs/6, 8pm. Opens Fri/7, 8pm. Runs Wed-Sat, 8pm. Through April 5. Four actors of Custom Made Theatre Company bring the many characters of David and Amy Sedaris's comedy to life in a rendition directed by Christopher Jenkins.

Beauty and the Beast San Francisco School of the Arts, main stage theater, 555 Portola; 695-5720, www.sfsota-ptsa.org. $16-25. Opens Thurs/6, 7:30pm. Runs Thurs-Sat, 7:30pm (also Sat, 2pm); Sun, 2pm. Through March 22. Students perform in a musical based on the Disney theatrical production.

Don Juan Little Theatre, Creative Arts Building, San Francisco State University, 1600 Holloway; 338-2467, theatre.sfsu.edu. $12-20. Previews Thurs/6, 8pm. Opens Fri/7, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through March 16. Drawing from Molière and Alexander Pushkin, Mark Jackson directs a world-premiere version of the legendary libertine's story with actors playing multiple roles, changing onstage, and manipulating their set.

Four Breaths Phoenix Theatre, 414 Mason; 508-5614, secondwind.8m.com. $13-25. Previews Fri/7, 8pm. Opens Sat/8, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through March 29. Second Wind Productions presents four one-acts, by Samuel Beckett, Anaïs Nin, Ian Walker, and Rick Burkhardt, each dealing with themes of sexuality and violence.

June in a Box Intersection for the Arts, 446 Valencia; 626-3311, www.theintersection.org $10-25. Previews Thurs/6-Sun/9, 8pm. Opens Mon/10, 8pm. Runs Thurs-Sun, 8pm. Through March 31. Company Campo Santo bases its latest theatrical venture on the mysterious and true story of June Robles, the six-year-old who was kidnapped and recovered 75 years ago without her abductors ever being identified.

Mimetic EXIT Theatre, 156 Eddy; 673-3847, www.theexit.org. $12-20. Opens Fri/7, 8pm. Runs Fri-Sat, 8pm. Through March 29. Members of RIPE Theatre perform in a play written by themselves about animals who mimic human behavior.

Romeo and Juliet & Other Duets Marsh, upstairs studio, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. $15-35. Previews Thurs/6-Fri/7, 8pm. Opens Sat/8, 8pm. Runs Thurs-Sat, 8pm. Through March 29. More than 10 years ago Deborah Gwinn and Jim Cave performed *Don Quixote* at the Marsh; now they're back to peform more tragically romantic duets.

Three SF Playhouse, stage two, 533 Sutter; 869-5384, www.un-scripted.com. $10-15. Opens Thurs/6, 8pm. Runs Thurs-Sat, 8pm. Through March 29. Three actors perform three stories inspired by well-known plays without scripts in Un-Scripted Theater Company's improv show.

25 Questions for a Jewish Mother San Francisco's Marines Memorial Theatre, 609 Sutter, second floor; 771-6900, www.marinesmemorialtheatre.com. $29-49. Opens Tues/11, 8pm. Runs Tues-Sat, 8pm (also Sat, 3pm); Sun, 3 and 7pm. Through March 23. Stand-up comedian Judy Gold performs in a solo show cowritten by Kate Moira Ryan and directed by Karen Kohlhaas.

BAY AREA

Southern Comforts Lucie Stern Theatre, 1305 Middlefield, Palo Alto; (650) 903-6000, www.theatreworks.org. $20-56. Preveiws Wed/5-Fri/7, 8pm. Opens Sat/8, 8pm. Runs Tues-Wed, 7:30pm; Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through March 30. Karen Grassle, Ma from *Little House on the Prairie*, plays a Southern belle who finds love with a Yank (Edward Sarafian) in her golden years.

ONGOING

Bay One-Acts Festival Eureka Theatre, 215 Jackson; 439-2456, www.threewisemonkeys.org. $19-22. Thurs-Sat, 8pm; Sun, 2pm. Through March 16. The festival continues with stagings of one-acts by playwrights new to the festival in Program 2.

Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. $25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

Blade to the Heat Thick Description, 1695 18th St; 401-8081, www.thickhouse.org. $15-30. Thurs-Sun, 8pm. Through March 16. Dealing with latent homosexuality among Latino boxers circa 1959, Oliver Mayer's play combines athletic grace with music of the time.

Blood Knot American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. $14-82. Wed/5-Sat/8, 8pm (also Wed and Sat, 2pm); Sun/9, 2pm. The subject of South African playwright Athol Fugard's 1961 play, the sociopathology of racism, carefully unfolds in ways both universal and specific, palpable throughout and expertly developed. The beauty of this balance is somewhat taxed in American Conservatory Theater's revival by director Charles Randolph-Wright's more heavy-handed gestures, including a video montage of historic apartheid images and a lush but emotionally leading and sonically overwhelming score by Tracy Chapman. But the core of the play remains strong and brilliantly presented through the work of ACT company members Steven Anthony Jones and Jack Willis. The action mostly occurs in the rough shack of horizontal planks and rusting corrugated siding (designed by Alexander V. Nichols) shared by two Black South African brothers in the heyday of apartheid. The story provides all you need to understand about the politics and psychosis of racism in the realistic yet parable-like relationship between Zachariah (Jones) and Morris (Willis), the latter of whom has skin light enough to allow him to pass for white. It remains slowly gripping and potent long after the end of apartheid and, yes, even with the rise of Obama. (Avila)

Come Home Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. $15-35 Thurs/6-Sat/8, 8pm. Jovelyn Richards is the kind of mesmerizing storyteller that can draw an audience's senses into the palm of her hand moments after she steps onstage. Her latest solo show, *Come Home*, is equal parts history and invocation of something universally profound. Accompanied by four talented musicians (Kimberly Turner, Rose Ketabchi, Susan Appe, and David Ervin), Richards imparts the experience of black soldiers who left their rural Arkansas towns during World War II to fight Nazi Germany. With her strong voice and vivid poetic writing she is able to carve out the delicate emotions in the many characters she portrays. At the center of the story is Donna Ray, a young daughter of farm laborers who marries a man soon off to battle. Richards channels her feelings with clarity and control, from the intensely tender love scenes with her husband to their strained reunion after he comes back from Europe. Shell-shocked by the atrocities of war and disturbed by the ugly realities at home, Donna's husband can't snap out of his detached state until his own son is brutally victimized. Sometimes Richards muddies the details of the story with her poetic musings, but the music punctuates the emotional depth of the piece well and the overall power-of-love theme comes across. (Megan Ma)

Curvy Widow Post Street Theatre, 450 Post, second floor; 771-6900. $50-75. Wed/5-Sat/8, 8pm (also Sat, 3pm); Sun/9, 3 and 7pm. Cybill Shepard stars in a solo show about a middle-age widow's adventures in Internet dating.

Endgame Traveling Jewish Theatre, 470 Florida; 1-800-838-3006, www.cuttingball.com. $15-30. Opens Thurs/28, 8pm. Runs Thurs-Sat, 8pm; Sun, 5pm. Through March 16. Keep this quiet, but I think Cutting Ball Theater added some grunts and groans to Samuel Beckett's second full-length absurdist drama *Endgame*. Defiance of stage cues was a big no-no for the Nobel-winning playwright, and, apparently his

estate keeps tabs on Beckett productions to this day. But the local company is known for taking risks. Hamm and Clov, the immobilized old tyrant and his stiff-legged minion, embodied by David Sinaiko and Avery Monsen, engage in a slightly less dour exchange than one would expect for two who face the unknown together in near-darkness just before the lights go out for good. There's a slight smirk hanging on the corner of Sinaiko's lips, and Monsen exudes a youthful sliver of hope that something might still bear life beyond the hills. Hamm's parents Nagg (Paul Gerrior) and Nell (Maureen Coyne), who intermittently pop up from the ashcans placed stage left — exactly where they should be — display more cheek and less gloom at their predicament. Along with the added cheer, this smart production conveys both the astonishing beauty of Beckett's prose and the proper amount of empathy for all the suffering caused by living in a maddeningly nonsensical world that provides no answers to any of our most important questions. It's almost as if they mean to say that life is worth living anyway. To do all that with Beckett is quite an amazing feat. (Giattina)

I Am My Own Wife New Conservatory Theatre Center, 25 Van Ness, Walker Theatre; 861-8972, www.nctcsf.org. $22-40. Extended run: Wed/5-Sat/8, 8pm; Sun/9, 2pm. In his Tony award-winning Broadway play, Doug Wright tackles the story of a transvestite who survived the holocaust and communist rule in East Berlin — hardly the lightest of topics in the world. Andrew Nance, director at New Conservatory Theatre, is the lone actor in this rendition directed by Ed Decker. NCT's small Walker Theater is the perfect intimate setting for the play's rolling monologue, as it allows Nance to make eye contact with members of the audience. The play focuses on Charlotte Von Mahlsdorf as she retells her life story, including how she murdered her father with a rolling pin at 15. The script, based on the real-life interactions between Mahlsdorf and the playwright, is transfixing but occasionally confusing due to Nance's several character changes — he sometimes performs four or five different roles within minutes. The most impressive aspect of his performance is not the variety of accents used, but rather the sheer endurance required to solo for two hours with only a short intermission. (Alex Felsinger)

LUV Actors Theatre of SF, 855 Bush; 345-1287, www.actorstheatresf.org. $10-30. Wed-Sat, 8pm. Through April 5. The action gets silly in Murray Schisgal's absurd comedy about three associates in the throes of existential despair.

Monster in the Dark CounterPULSE, 1310 Mission; 1-800-838-3006, www.foolsfury.org. $15-30. Wed-Sat, 8pm; Sun, 5pm (except no show Sun/9, 8pm). Through March 23. Now that the winter rain has come on with a vengeance, FoolsFury's *Monster in the Dark* — set in the floodwaters of a futuristic apocalypse — feels like a fitting addendum to both time and season. A collaborative new work three years in the making, *Monster* is both allegorical and prophetic, a scary vision of a dismal endgame between the forces of commerce, control, and cosmic retribution. True to FoolsFury's principles of bringing the stage to life with visceral physicality, actors serve as atmospheric scene props that tumble across the floor as waves and appear silently as umbrella-toting Gestapo-like figures representing the Orwellian governing body, "The Structure." An eerily pervasive soundscape of persistent rainfall, official pronouncements, and white noise (courtesy of resident sound designer Patrick Kaliski) further sets the ambience as the play swirls loosely around an unpredicted suicide and its apparent meteorologically catastrophic consequences. From schoolmarm (Beth Wilmurt) to businessman (Peter Ruocco), prisoner (Ryan Tasker) to prostitute (Blythe Foster), each character in turn has a chance to reveal the monster within before the play is over, and the audience is left with the opportunity to reflect upon their own monsters as the lights go up. (Nicole Gluckstern)

Orlando Zeum Theater, Yerba Buena Gardens, Fourth St. and Howard; 749-2228, www.actsf.org. $15.50-20.50. Thurs-Sat, 8pm. Addit[illegible] show Wed/ 5, 8pm. Through March 22. Students of American Conservatory Theater's MFA program perform in a theatrical rendition of Virginia Woolf's gender- and time-bending novel.

The Scene SF Playhouse, 533 Sutter; 677-9596, www.ticketweb.com. $20-65. Wed/5-Sat/8, 8pm (also Sat, 3pm). New York playwright Theresa Rebeck has made a name for herself railing against the shallow, self-absorbed depravity of people. In her savagely written *The Scene*, four Manhattanites working in television (like Rebeck, who has written for *Law and Order*) demonstrate just how low they'll stoop as they try to choose the lesser of evils. Instead of sucking up to a cheesy TV producer, Charlie (Aaron Davidman), a long-out-of-work actor, sponges off his wife, Stella (played by Daphne Zuniga from *Melrose Place*), who makes a decent living booking guests on a vapid talk show that cons its audience into believing their salvation can be found in low-carb pasta. The show opens with Charlie and his best friend, Lewis (Howard Swain), shmoozing at a party. Along comes Clea (Heather Gordon, in real life Miss Marin) — young, new to town, and the living embodiment of all that Charlie detests. She buzzes on incoherently about how New York City is so, like, surreal and is instantly drawn to Charlie as he flies into one of many eloquent tirades on banality. It's their ill-conceived match that becomes the center of the play, which director Amy Glazer orchestrates with just the right flow. Meanwhile affable Lewis and virtuous Stella get caught in the scrimmage. All four deliver pitch-perfect performances. But guess which one steals the whole Scene? (Giattina)

A Secret for Next Sunday Next Stage, 1620 Gough; 333-6389, www.wehavemet.org. $20. Fri/7-Sat/8, 8pm; Sun/9, 7pm. Multi Ethnic Theater presents a comedy-mystery by Charles Johnson about two African American couples in Chicago who become intrigued by the Emmit Till murder case.

Shopping! the Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. $25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

The Shawl Theatre Rhinoceros, studio, 2926 16th St.; 861-5079, www.therhino.org. $10-12. Extended run: Wed/5-Sat/8, 8pm; Sun/9, 3pm. Continuing the Mamet-mania, the Rhino presents David Mamet's other queer-themed play.

Sonny's Blues Lorraine Hansberry Theater, 620 Sutter; 474-8800, www.lhtsf.org, www.zspace.org. $22-36. Extended run: Wed/5-Sat/8, 8pm Margo Hall directs a Word for Word production of the James Baldwin story with live music and song

Wakefield; Or, Hello Sophia Berkeley City Club, 2315 Durant; (510) 558-1381, www.centralworks.org. $14-25. Thurs-Sat, 8pm; Sun, 5pm. Through March 23. Central Works company bases their latest original play on Nathaniel Hawthorne's *Wakefield* story about an estranged husband's return.

Ten Commandments Live Dark Room Theater, 2263 Mission; 401-7987, www.darkroomsf.com, www.brownpapertickets.com. $15. Fri-Sat, 8pm. Through March 22. Impossible Productions gets kosher with Moses and the chosen people.

What Mama Said about "Down There" Our Little Theater, 287 Ellis; 928-4060, www.celebrate-clitoris.com. $15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

BAY AREA

Candide Rhythmix Cultural Works, 2513 Blanding, Alameda; (510) 845-5060, www.rhythmix.org. $15-25. Fri/7-Sat/8, 8pm; Sun/9, 7pm. Virago Theatre Company tries out John Caird's newer, darker version of the musical scored by Leonard Bernstein and adapted from 18th-century French philosopher Voltaire's story about the audacity of losing all hope.

The Bacchae Zellerbach Playhouse, UC Berkeley Campus, Bancroft and Dana, Berk; (510) 642-8827, theater.berkeley.edu. $8-10. Fri/7-Sat/8, 8pm; Sun/9, 2pm. Barbara Oliver, formerly of Aurora Theatre Company, directs the Greek tragedy by Euripedes.

Jukebox Stories: The Case of the Creamy Foam Impact Theatre, La Val's Subterranean, 1834 Euclid, Berk; (510) 464-4468, www.impacttheatre.com. $10-25. Thurs-Sat, 8pm. Through March 22. Prince Gomolvilas and Brandon Patton return with a fresh set of stories and songs about their adventures on the road.

Man of La Mancha Lesher Center for the Arts, 1601 Civic Dr., Walnut Creek; (925) 943-7469, www.leshercenter.org, www.dloc.org. $28-40. Thurs-Fri, 8pm; Sun, 2pm. Through March 16. Wrongs get righted and impossible dreams are dreamt in Dale Wasserman's Tony-winning musical, a fictional account of an imprisoned Miguel de Cervantes and his Don Quixote fantasies.

Midsummer Night's Dream College of Marin Theatre Arts Department, Fine Arts Theatre, 835 College, Kentfield Campus, Kentfield; 485-9385. $15-18. Fri-Sat, 8pm; Sun, 2pm. Through March 16. Students perform in the magical Shakespearean play accompanied by the College of Marin Orchestra performing music by Felix Mendelssohn live and onstage.

Wishful Drinking Berkeley Repertory Theatre, Roda Stage, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $27-69. Call for schedule. Through March 30. Shortly after taking the stage, Carrie Fisher gets the ugly business about the gay Republican party operative who died in her bed of an overdose out of the way: "He didn't die in the saddle." Phew! But that is one of only a few indiscretions not attributed to the 51-year-old actress and author. Her tabloid life — from the exploits of her famous parents (Eddie Fisher and Debbie Reynolds), to her failed marriage with folk singer Paul Simon, to her well-documented stints in rehab and the loony bin — has left little to public imagination. Rest assured, Fisher reveals much that managed to elude the press — like what George Lucas had her wear under her Princess Leia gown — in a gossipy string of tales that begins with her birth and works in everything from Samuel Johnson references to pot jokes. Frequently, under Tony Taccone's direction, she pulls out audience members to help her demonstrate important matters, such as how the Leia buns don't flatter anyone. Quite orally fixated, she rarely speaks without simultaneously smoking, sipping on Diet Cokes, or snacking. All the while, she paces the living room set with a backdrop of a huge crooked window that doubles as a video screen into Fisher's past. It's hard to spot the point in this refreshingly unpreachy tell-all. What I learned is that Fisher is wickedly funny and undaunted to stand before all of us simply as herself. (Giattina)

DANCE

"raw & uncut" Garage, 975 Howard; 885-4006, www.975howard.com. $10-20. Fri-Sat, 8pm. The dance showcase features Sunny Drake, Giavanna Enriquez, PJ Johns, Ko Labs, Pearl Marill, Two Heads Taller, and Brianna Tayler.

"Sagas, Un-stories, and Casual Conversations" Dance Mission Theater, 3316 24th St; 585-5730, www.spinningyarns.org. $9-18. Thurs-Sat, 8pm; Sun, 2pm. Spinning Yarns Dance Collective and kelly kemp & company perform in a contemporary dance show.

San Francisco Ballet War Memorial Opera House, 401 Van Ness; 865-2000, www.sfballet.org. $15-235. This week: Program 4 (Thurs, 8pm; Sat, 2 and 8pm) and Program 5 (Fri, 8pm; Sun, 2pm).

Shen Wei Dance Arts Yerba Buena Center for the Arts Theater, 700 Howard; 978-2787, www.ybca.org. $26-45. Thurs-Sat, 8pm. See picks box.

BAY AREA

Alvin Ailey American Dance Theater Zellerbach Hall, UC Berkeley, Lower Sproul Plaza (near Bancroft at Telegraph), Berk; (510) 642-9988, www.calperformances.org. $34-60. Wed-Sat, 8pm (also Sat, 2pm); Sun, 3pm. Under the direction of Judith Jamison, the black modern dance company founded by Ailey in Harlem circa 1958 returns to perform classics and a few West Coast premieres.

"The Fifth Annual Dance IS Festival" Julia Morgan Center for the Arts, 2640 College, Berk; www.juliamorgan.org. $8-12. The theme of this year's high school and college dance festival is "Local and Global."

PERFORMANCE

The Capitol Steps Kanbar Hall, Jewish Community Center San Francisco, 3200 California; 292-1233, www.jccsf.org. $44-48. Sun, 2 and 7pm. The political satire troupe skewers the election.

"Comedy, Darling Variety Show" Edinburgh Castle, 950 Geary; 885-4074. $10. Wed, 8pm. Sonya Cotton plays folk and Brent Weinbach acts funny at Mary Van Note's monthly showcase.

"Corpus Christi" Grace Cathedral, 1100 California; 1-866-468-3399, www.108producitons.org. $20. Fri, 8pm; Sun, 2pm. Terrence McNally's highly contested version of the Jesus story casts the son of God as a gay man.

"505 Poetry Series" Boxcar Playhouse, 505 Natoma; www.idiolexicon.com. $7-15 sliding scale. Mon, 8pm. The semi-monthly showcase of musicians and poets features Mark Alburger, Kenneth Goldsmith, and Denise Newman this week .

Terese Genecco and Her Little Big Band Rrazz Room, Hotel Nikko, 222 Mason; 1-866-468-3399, www.therrazzroom.com, www.teresgenecco.com. $25. Sat, 10:30pm. Through May 24. The comedian and cabaret singer performs.

"Marga's Funny Tuesdays" Harvey's, 500 Castro; www.myspace.com/margasfunnytuesdays. Free (one drink minimum). Tues, 9pm. Through April 29. Marga Gomez hosts a gay comedy showcase in the Castro featuring this week Tom Ammiano, Aundre the Wonderwoman, and Thai Rivera

"Monday Night Marsh" Marsh, 1062 Valencia; 826-5750, www.themarsh.org. $7. Mon, 7:30pm Local solo artists Andy Couturier, Seth Lepore, Clark Taylor, and Elaine Pinto perform their short works in progress.

Not a Genuine Black Man Dean Lesher Center for the Arts, 1601 Civic Drive, Walnut Creek; (925) 943-7469, www.briancopeland.com. $35-50. Sat, 3:15pm. Brian Copeland revives his long-running solo show about discrimination in San Leandro in the 1970s.

"Orpheus in the Underworld" Florence Could Theater, Legion of Honor, 34th Ave. and Lincoln; 972-8934, www.pocketopera.org. $20-37. Sat-Sun (also March 15), 2pm. The Pocket Opera performs composer Jacque Offenbach's 19th-century take on the Greek myth. See Picks, page 20.

POW! Space Gallery, 1141 Polk; www.spacegallerysf.com. $10. Thurs-Sat, 8pm. The mini performance art festival of works without restrictions features The Plastic Arts Performance Parade, gal[illegible]in_dog, and others.

Paula West with the George Mesterhazy Quar[illegible] Rrazz Room, Hotel Nikko, 222 Mason; 1-866-468-3399, www.therrazzroom.com. $35. Wed-Sat, 8pm; Sun, 7pm. Through March 16. The singer performs cabaret with live musical accompaniment.

"Take a Walk in her Shoes" Women's [illegible] 3543 18th St., 864-5626, www.locobloco.org. $5-50 sliding scale. Fri-Sat, 8pm; Sun, 2pm. An evening of movement, music, and theater tracks the fantastic journey from girlhood to womanhood featuring the all-female corps of Las Locas.

"Writers with Drinks" Make Out Room, 3225 22nd St., www.writerswithdrinks.com. $3-5 sliding scale. Sat, 7:30pm. The monthly literary event features Justin Courter, Fan Wu, Declan McCullagh, and your hostess Charlie Jane Anders.

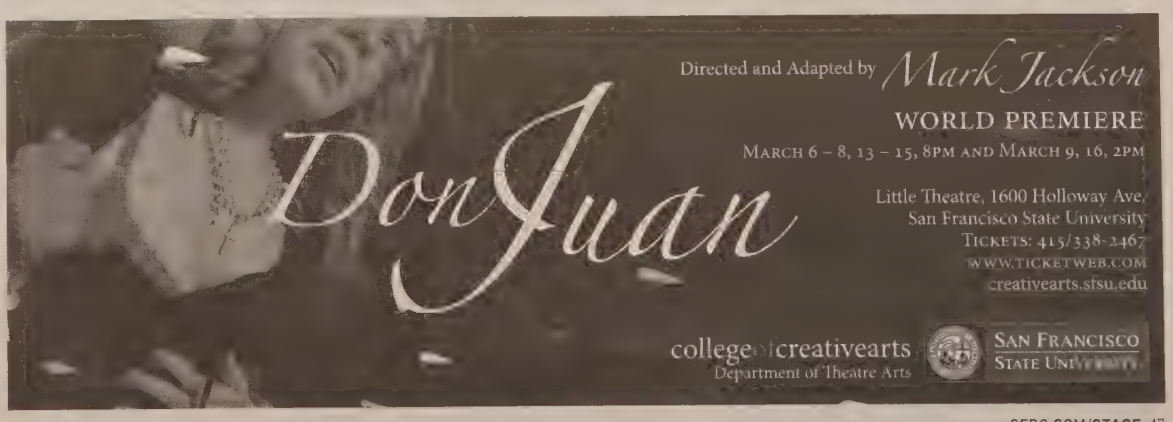
BAY AREA

"Cesar A. Cruz's Revenge of the Illegal Alien: A Mexican Takes on the Empire" La Pena Cultural Center, 3105 Shattuck, Berk; (510) 849-2568, www.lapena.org. $5-15. Thurs, 7:30pm. Def Poet Mark Gonzalez and others perform spoken word with Cruz on themes of immigration.

"Late Arrival" Lieberman Theatre, 397 Miller, Mill Valley; 388-5208, www.marintheatre.org. $10 suggested donation. The Marin Theatre Company presents a staged reading of Will Marchetti's play.

"Mirrors of Mumbai" Molanga Casquelord Center for the Arts, 1428 Alice, Oakl; (925) 798-1300, www.opera-piccola.org. $7-10. Sat, 8pm. The performance incorporates traditional and contemporary music and dance from India and the United States to tell the story of an Indian family struggling to roll with the times.

Uncle Sarah's Superhero Sideshow Cafe Van Kleef, 1621 Telegraph, Oakl; www.diamonddaggers.com. $5. Fri, 8:30pm. Burlesque troupe Diamond Daggers shimmy and shake at a variety show. SFBG



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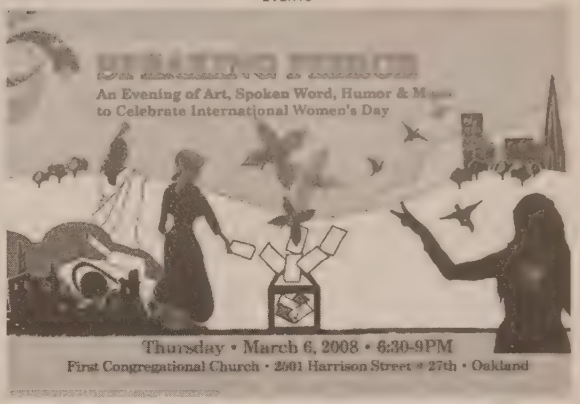


"Speaking Fierce"

PREVIEW The first time I discovered feminism wasn't just for white women who ate organic produce, I was eavesdropping on one of my mom's phone calls. She was going off about some ex-boyfriend and a few "lazy-ass mothafuckas" before declaring that neither her mother, nor her mother's mother, nor her mother's mother's mother had taken any bullshit and she didn't plan to break the chain now. Put in those terms, my 10-year-old brain started to think that the word *feminism* might just apply to every woman I knew who had the nerve to survive in my Fillmore neighborhood. Years later, I picked up *Colonize This! Young Women of Color on Today's Feminism* (Seal Press, 2002), coedited by Daisy Hernandez and Bushra Rehman, and read about how other women my age were piecing together their own narratives of empowerment. Nowadays, Brooklyn-born Rehman is probably best known for writing on-the-road adventure stories about runaway Desi girls. She's featured in this evening of art, spoken word, humor, and music in celebration of International Women's Day. The night also includes performances by Bay Area soul diva Jennifer Johns and poetry collective Climbing PoeTree. Aside from celebrating stories of creative resistance, the event supports the Women of Color Resource Center, which works with war vets and teaches media production to low-income women of color in Oakland. **(Jamilah King)**

"SPEAKING FIERCE" Thurs/6, 7–9 p.m., $10–$25 (no one turned away for lack of funds). First Congregational Church, 2501 Harrison, Oakl.; (510) 444-2700, ext. 305, www.coloredgirls.org

Events listings are compiled by Duncan Scott Davidson. See Picks, page 20, for information on how to submit items to the listings

WEDNESDAY 5

"Pakistan's Democracy Derailed" University of San Francisco Lone Mountain Campus, room 100, 2800 Turk, SF; (415) 422-6828. 5:45pm, free. Well, it's pretty clear that by supporting Pervez Musharraf, the United States has backed another unmitigated scumbag and petty tyrant who will do anything — i.e., declare martial law and fire the Supreme Court — to stay in power. The question is, what happens now? Maybe defense analyst and energy economist Ahmad Faruqui can answer that for you.

FRIDAY 7

"Raise the Roof" Under One Roof, 518 Castro, SF; (415) 503-2300. 6:30-9:30pm, free. Under One Roof isn't just another gay-centric novelty store with giant-cocked Billy dolls, "No One Knows I'm Gay" T-shirts, and *Wizard of Oz* snow globes. Sure, they've got all your Castro novelties, but they sell them to raise money for 29 HIV/AIDS organizations. Why not kick off your weekend than by dancing your ass off at the opening of their new store, and getting some nice banana-hammocks-on-the-beach postcards for your relatives in Kansas?

SATURDAY 8

Family Summer Resource Fair Concourse Exhibition Center, 635 Eighth St, SF; (415) 453-1832. 10am-3pm, free. Growing up in the 'burbs — in a simpler, less creepy time — I spent my summers riding my BMX, playing Donkey Kong, and downing cherry Slurpees. In a city that's too sketchy to let your kids run wild in the streets, and one in which most parents work, day camps are a necessity — as is this fair

SUNDAY 9

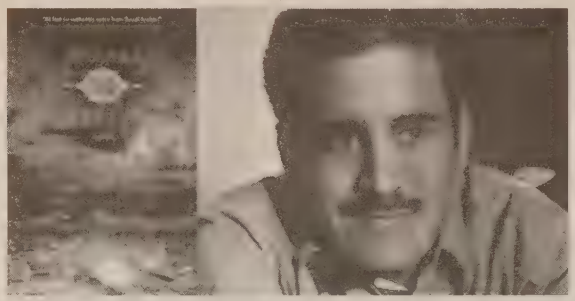
Pierre Valley Neighborhood Art Project Martha and Bros Coffee, 1551 Church, SF; 595-0337. 10am-1pm, free. Apparently, Pierre Valley is a "terrific little neighborhood" on the border between the Mission, Noe Valley, Bernal Heights, and Diamond Heights. It's also close to the Bermuda Triangle, as I've lived in San Francisco for around 20 years and I've yet to stumble upon it ... at least not knowingly. Today artist Todd Berman will be working up a (mystery) neighborhood art project that you can participate in.

MONDAY 10

Words on Dance Celebrates the Life and Career of Jerome Robbins Herbst Theatre, 401 Van Ness, SF; (415) 392-4400. 7:30pm, $25. The heavy-duty choreographer best known for *West Side Story* will be honored at this panel discussion hosted by Robbins expert Amanda Vaill and featuring dancers Grover Dale and Sondra Lee, *Fiddler on the Roof* lyricist Sheldon Harnick, and the inimitable Oscar, Tony, Emmy, and Grammy award winner Rita Moreno.

TUESDAY 11

"Ideas of Englishness" UC Berkeley, Faculty Club (Seaboard Room), Telegraph at Bancroft, Bark; (510) 642-4111. 4:30-6pm, free. In what's sure to be an emotionally unavailable lecture delivered by an uptight speaker with bad teeth and pasty skin — no doubt accompanied by greasy, undercooked food and a rigid class structure — the CSB Faculty Club examines just what makes the English so peculiarly *English*. Cheerio! SFBG



One ear to the ground

Yousef Al-Mohaimeed's storytelling transcends bans

By Todd Lavoie
>a&eletters@sfbg.com

REVIEW Ah, the morality police — you've gotta love 'em. At least artists who get free publicity from the overzealous watchdogs should. With freedom of speech still miraculously in decent shape in this country, one might be forgiven for forgetting the unique dilemma of the banned book: once branded immoral, it automatically becomes sought after.

Such is the case with Yousef Al-Mohaimeed's *Wolves of the Crescent Moon* (Penguin, 192 pages, $14), which was banned in Saudi Arabia by theocratic thought-cops for casting too many spotlights on societal problems that the authorities insist don't exist. Upon being labeled dangerous and sinful, the book gained a large audience throughout the Arabic-speaking world. It has since been translated into French, and now, into English by Anthony Calderbank. While hardly as inflammatory as Saudi authorities might lead one to believe, the novel paints a troubling portrait of a traditional society embracing and fighting modernity. Government claims notwithstanding, Saudi Arabia is not free from abuse, prejudice, racism, and religious hypocrisy, and the author minces no words in giving voice to the marginalized, the abandoned, and the otherwise ignored. While the titular animal does figure prominently in the story, the main wolves appear to be of the human variety.

Wolves of the Crescent Moon reveals itself in fevered rushes of storytelling that concern three characters: a one-eared bedouin, a eunuch, and a one-eyed orphan. Turad, the one-eared tribesman who has tolerated an endless run of degrading jobs since leaving the desert for the city, arrives at a Riyadh bus station without a plan. Paralyzed by indecision, he finds himself trapped in nightmarish reminiscence and speculation; thus, we are introduced to Tawfiq, Turad's elderly eunuch coworker, whose life of misery is retold by the bedouin. While trying to decide which bus ticket to buy, Turad discovers a discarded government file involving an abandoned one-eyed baby; from there, the experimental narrative expands to include anecdotes about the orphan's distressing childhood, as well as reveries imagined by Turad in an effort to fill in the gaps left by the impersonal official documents. His inability to inject even the briefest respite into the child's conjectured history speaks volumes. For Turad, life is an endless chain of pain and suffering.

Told over the course of an evening, and engulfed by mental fatigue, Al-Mohaimeed's novel presents a variant of the existential dread found in works by Jean-Paul Sartre and Albert Camus, albeit with more violence. The spellbinding narrative rarely feels anchored to its chief time and place, but instead hangs suspended within a hellish realm governed by fear, agony, and resentment.

In volleying between carefully recalled memories of his own suffering, detailed anecdotes about Tawfiq's forced slavery and eventual castration, and embellishments about the abused orphan he never knew, Turad takes the role of a downtrodden Scheherazade. He's capable of spinning 1,001 tales without the faintest hope of saving a single life. But his creator — at least until he was censored — speaks directly to those huddled in the margins of a secretive society. *Wolves of the Crescent Moon* might remain banned in Saudi Arabia for the foreseeable future; for now, Al-Mohaimeed will receive his well-deserved audience elsewhere in the world. SFBG

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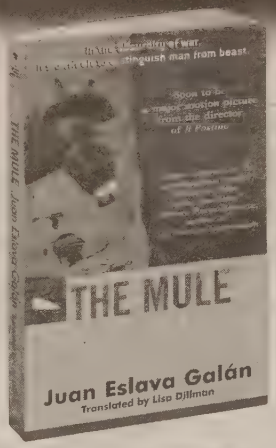

SPAIN, 1935
"Galán's portrait of war's brutality and absurdity **echoes both Hemingway and Heller,** but he gives the narrative his own cynical and idiosyncratic spin."
—*Kirkus Reviews*
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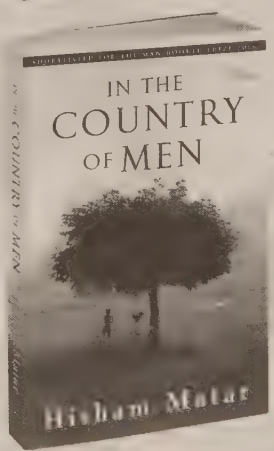
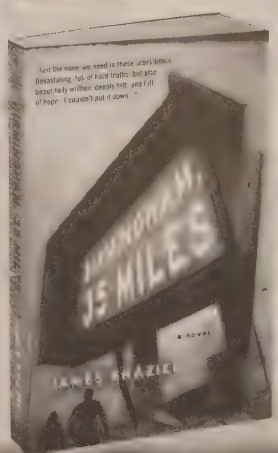


LIBYA, 1979
"A **poetic** and **powerful** account ... resonant with the details of a Libyan childhood."
—*Wall Street Journal*
Finalist, National Book Critics Circle Award



AMERICA, 2024
"Poetic, grim and hallucinatory... **will appeal strongly to anyone who loved Cormac McCarthy's *The Road*.**"
—*Publishers Weekly*

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food + drink

THE BLENDER

(1) Pink grapefruit Izze

(2) Fire oysters, Blowfish, SF

(3) Baked vegetable ziti for rainy-day *Godfather* marathon

(4) Avocado, artichoke heart, and goat cheese omelet, Crepes on Cole, SF

(5) Carne asada burrito bañado, Taquería Los Gallos, Concord

Conduit is a downtown restaurant that happens not to be downtown, serving seasonal California cuisine like visually striking duck confit and deliciously creamy little gem salad (pictured).

GUARDIAN PHOTOS BY RORY McNAMARA

Tubular bells ... and whistles

By Paul Reidinger
› paulr@sfbg.com

First impressions are often false impressions, but some first impressions are so overwhelming as to transcend such mundane terms as *false* and *favorable*. When I first crossed the threshold of Conduit, I had the impression of having stepped inside a pipe organ. The restaurant (which opened late last year on a once-desolate stretch of Valencia near 14th Street) is a labyrinth of copper and steel tubing, so dense in its gleaming geometry as to become a kind of metallic fabric. The tightly arranged pipes make up part of the ceiling and help divide the dining room into sections, and if you think all that metal must feel cold, you're not factoring in the burnished glow of the copper — so reminiscent, for foodheads, of the copper pans that once hung in Julia Child's Cambridge, Mass., kitchen — or the gas fireplace that sits just inside the front door, as if in a warming hut at a high-end skating rink.

Also, you haven't seen the bathrooms: a set of private cells behind a wall of translucent blue doors, as if in a giant honeycomb. A guided tour of this part of the restaurant would not be completely absurd but probably won't be necessary, since paying crowds have already descended on Conduit for other, and excellent, reasons. The restaurant, even in its fledgling days, already must be considered one of the premier spots on Valencia's still-burgeoning restaurant row; its peer group consists of Range, Limón, and perhaps Bar Tartine, and if only because of the extraordinary atmospherics of the interior design (the architect was Stanley Saitowitz), its sheen is brighter than theirs.

But let's not forget the appeal of chef Justin Deering's food either. The man and his staff work in an exhibition kitchen that stretches like a stage across the back of the restaurant, and the menu they're turning out is a seasonal California one, yes, like so many others, but with an emphasis on butter and cream that reminded me of Traci Des Jardins's early menus at Jardinière and of Nancy Oakes's at Boulevard. Butter and cream discreetly bespeak luxury, not only because they're expensive but also because they bring a velvety weight to foods that probably don't, in most cases, need it. But part of the appeal of luxury is its very superfluousness. In other words: Conduit is a downtown restaurant that happens not to be downtown and charges (down!) accordingly. It isn't cheap, but it costs about a third less than its city-center siblings and occupies a neighborhood setting that presents fewer logistical challenges.

Deering's gnocchi ($12) are finished in bubbling butter — also topped with crab meat and chopped arugula — and as we might expect, they're *très* rich, but the butter finish is standard procedure for gnocchi. A more improbable jolt of creaminess can be found in, or on, a salad of little gems ($9), the heads of baby romaine lettuce that so often get used in some variation on Caesar salad. The creamy dressing here is buttermilk based (like ranch) and is slathered on the halved heads with abandon. Even so, it doesn't entirely mask the pleasant bite of spicy macadamia nuts and radish shavings, fine and delicate as tiny facial tissues, which are scattered over the lettuces and across the oblong plate.

Duck confit ($11) gets the deconstruction treatment instead of the usual meat-on-bone presentation. The deconstruction is visually striking, with a salad of frisée and pear slices at one end, and at the other a smear of duck-liver mousse (creamy!) and the actual confit, a pat of shredded confit meat that might more accurately be described as rillettes. Still, there's nothing wrong with rillettes, and what's been deconstructed can be reconstructed, often entertainingly.

Deering isn't a complete butterfat crackhead. His bigger plates, in particular, rely less on dairy richness than their small-fry relations; a steak of grilled walu ($19), for example, was plated atop a mound of cannellini beans enhanced by crisped flaps of guanciale (a baconlike form of cured pork) and halved green olives fried tempura-style. (Walu is one of those wonderful fish with meaty white flesh taken from the waters of the Hawaiian Islands.)

Kitchen voyeurs (of whom I am one) will appreciate the dinner bar — a half dozen or so seats at the very cusp of the kitchen, with an unobstructed and intimate view of chefly goings-on. (This bar is not to be confused with the bar bar, an impressive affair nearer the front of the dining room, stacked with a full complement of booze.) The dinner bar, interestingly, is another echo of Boulevard, which offers similar seating. A further advantage of the dinner bar at Conduit: it's near the restrooms, so you can make a brief visit and perusal while the pastry chefs (who are working right in front of you) put together your dessert.

A sundae ($8) sounds like an 80 mph fastball right down the middle of the plate — in other words, banal and sluggable — but a major wrinkle at Conduit is that the pastry chefs make their own ice creams, such as one with cherries and chocolate chunks, a kind of boutique Cherry Garcia, creamy and rich as gelato or frozen custard. Hot chocolate sauce spooned over? A nice touch, as is the pair of triangular chocolate wafers stuck into the ice cream. The clear plastic cup in which the sundae is served, meanwhile, seems like a good joke whose punch line is "Downmarket." But really, you could serve ice cream this good practically any way and send people into transports. Bi-Rite Creamery? What's that?

A final huzzah for noise management. It is expert. Conduit isn't quiet — and how could it be, with throngs of 1999-vintage tech androids swarming the place? — but the floors are laid with some sort of charcoal rugs of hemp or sisal, and they soak up sound like sponges. Impressive! SFBG

CONDUIT
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New soup for you!

Day is done, gone the sun, and let's have soup. The sun is lingering a little longer these days, but winter still abides in the garden, it remains damp and chilly inside, and if nothing else, we can warm our hands in the steam that rises from our bowls of soup.

Like all repertoires, the soup repertoire is in need of constant tending. You prune the ones that don't quite work or show signs of reduced drawing power while being alert to new prospects. Much as I love butternut squash soup, for instance (and its near relation, kabocha squash soup), I've stricken it from the list, in part because of domestic unrest and in part because a great many restaurant kitchens turn out some version of it between November and March, and this creates an overkill issue.

Meanwhile, there is the matter of additions. The good soupist craves ideas, and when, for instance, a neighbor told of an excellent broccoli-leek soup she brought home one day from the Bi-Rite deli, the soupist's ears pricked right up. Broccoli-leek? Could this be just a version of potato-leek with broccoli added? The soupist can't speak for the Bi-Rite kitchen, but potato-leek with broccoli added does make a lovely, cream-of-broccoli-like soup, except with no cream.

Procedure: Clean a large leek by trimming the root end, removing the green leaves, thinly slicing the white bulb, and separating and cleaning the rings in a large bowl of water. Heat some sweet butter or vegetable oil in a soup pan, add the leek rings (with a pinch of salt), and soften, stirring occasionally. Don't let the leek turn brown. Add a head of broccoli, rinsed and coarsely chopped, along with a large russet potato, peeled and cubed. Add about four or five cups water or stock — chicken stock is excellent but not vegan — bring to a boil, and simmer, covered, for about 20 minutes. Puree with an immersion wand or in a blender, add some ground or cracked black pepper, and salt to taste.

A nice springtime variation is to substitute green, or fresh, garlic (now showing up at farmers markets) for the leek. You will need three or four green garlic stalks, since they're much slenderer than leeks. These soups cool very appealingly, even down to room temperature, but if your hands are blue, serve them hot.

Paul Reidinger
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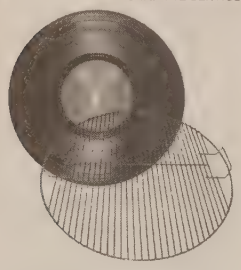

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Flowers

By L.E. Leone
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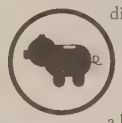
CHEAP EATS I see flowers very differently. Not



because I'm a woman now, or a softy, or insane, or even a chicken farmer. It's a kid thing. I learned it from little Clara de la Cooter, who bonked into the world a year ago and very quickly became my new favorite person in it.

Probably not a lot of people get to babysit their ex's kids. So I'm lucky in that sense, and so is Clara. She's a passionate eater — I daresay a budding foodie. Her favorite food so far is eggs. I'm just saying ...

It's not hard to imagine who her favorite auntie will be, I'm saying.

Today I saw an ad on the side of a truck that said, "Just the freshest eggs you will ever eat." I forget the brand, but if its slogan is true, then I highly recommend it. Its eggs will be sold not by the carton but by the chicken. Yo, I've held warm ones in my hands on cold days between the nest and the skillet. I've had to postpone lunch until almost dinnertime because somebody was all stopped up.

And the boys who I've dated have not tended to bring flowers. But that's OK, because most of them never knew they were dating me. I like to think of Clara de la Cooter's first date. Some awkward, googly kid hands her a flower and she laughs.

"What?" they say, offended.

But if they knew her now, they would know better. The girl just cracks up at the sight of flowers. That's all. For some reason they are the funniest thing in the world to her. They're hilarious. She points and giggles, and she laughs her head off. And I think that's beautiful. More beautiful than I used to think flowers were.

I'm inspired. I want to laugh at flowers too, and I think there's a chance I might learn to. Yesterday we took two walks together. It's spring. It's Berkeley. I held her in bushes and she kicked her legs and squealed with pleasure, rattling the leaves and branches. I pushed her stroller right up into pink ones, purple ones, white ones, yellow ones, and she pointed and laughed and touched and tugged. That she also tried to eat them goes without saying, don't you think?

Under a lemon tree I wheelied the stroller back so she could look straight up into it. The tree was loaded, and she lost it. She busted a gut. All that yellow, it was early Woody Allen to her. If she hadn't been so strapped in, she'd have been rolling on the sidewalk.

I want this. I want one. And that alternative-weekly groan you're hearing is all my old friends, because they know how I used to be. And people tend to expect you to stay the same. Especially those who love you most.

Which reminds me that one day Clara will not be so tickled by flowers, or not in the same way. Maybe she'll have allergies. I had a fantasy, under the lemon tree with her, that I would live to be 84, and that she would ask me, hopefully over dinner, what she was like when she was one.

Like I started asking my own parents, and at least one of my aunts, a couple years ago. They didn't seem to know much, maybe because I was 1 of 11. Or they forgot. Which ... I don't have the world's best memory myself. Already. What I will have is an excessively creased and yellow newspaper clipping in my apron pocket, where I've been keeping it for 40 years, just in case. "You found flowers very funny," it will say. And: "We laughed till we cried."

Making limeade out of lemons is my motto in life. This was someone else's tree, of course, but I picked a small, hard one and put it in Clara's little hand, unwashed, let her gum and suck it. And a couple of sidewalk squares later I saw, and picked, one tiny wild strawberry, the size of a pea. This I put in her other hand, knowing she'd eat it. And that it might have been sprayed, or peed on by a dog.

My new favorite restaurant is one of my old favorite restaurants, but I never told you. It's the 55-year-old Cinderella Russian Bakery in the Richmond, where I refueled with my soccer buds recently and dripped sweat and blood (from my nose) onto stuffed cabbages, garlicky potatoes, homemade bread, and dill in general. Wow! I think my mates were looking for more like, you know, breakfast, but for my money this is just the thing. SFBG

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Seafood Soup for the Soul

IT TAKES A VILLAGE Chuck chicken noodle soup. Forget pho. When I'm sick, I need the warmth and sinus-clearing spice of hot and sour soup, or in a pinch, Top Ramen with *lots* of Tapatio. But the last time I was sick, in an effort to explore my new Outer Sunset hood, I decided to take my chances on the offerings at the almost-year-old Tofu Village.

Now, I'm all about immediate gratification. So I was happy when, 30 seconds after I sat down, steaming tea arrived. Then, 30 seconds after I ordered, came little plates of banchan: seaweed salad, vinegar-soaked bean sprouts, stewed potatoes, kimchi, and fish cakes. And 30 seconds after that? A whole fried fish. (I know it's a delicacy, but I usually hate when my meat looks like what it used to be — except for cow-shaped steaks, which are fun. In this case, though, the crispy skin and tender flaky fish made my hesitant bite worthwhile.)

Then came the seafood tofu soup, in a basketball-size, steaming ceramic bowl. I ordered mine spicy (out of four options, this was the third hottest), and it was almost too much even for my heat-inured taste buds. The concoction was full of silky tofu, clams, and oysters — leading to my next triumph over a squeamish moment with unshelled prawns (carapaces, antennae, and pleopods — oh my!). The rice was kept warm in a similar ceramic bowl — a traditional touch — although the server didn't offer to mix it with green tea, as is custom. The bulgogi, served on a sizzling ceramic plate, was flavorfully marinated and tender against the fresh pop of green onion.

Like a mother — a brisk, efficient, multitasking, slightly hovering mother — Tofu Village left me happy, stuffed, and still sniffling but feeling better. The best part? Getting all that food for just under $20. **(Ailene Sankur)**

TOFU VILLAGE Mon.–Thu., 11 a.m.–9:30 p.m.; Fri.–Sat., 11 a.m.–10 p.m. 1920 Irving, SF. (415) 661-8322

Welcome to our dining listings, a detailed guide by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reidinger (PR) or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted.

B Breakfast
BR Saturday and/or Sunday brunch
L Lunch
D Dinner

AE American Express
DC Diners Club
DISC Discover
MC MasterCard
V Visa

¢ less than $7 per entrée
$ $7–$12
$$ $13–$20
$$$ more than $20

DOWNTOWN/EMBARCADERO

Acme Chophouse brings Traci des Jardins's high-end meat-and-potatoes menu right into the confines of Pac Bell Park. Good enough to be a destination, though strangulating traffic is an issue on game days. (Staff) 24 Willie Mays Plaza. 644-0240, www.acmechophouse.com. American, L/D, $$$, AE/DC/MC/V.
Ana Mandara looks and feels like a soundstage, but the menu offers what is probably the best high-end Vietnamese-style food in town. (Staff) 891 Beach. 771-6800, www.anamandara.com. Vietnamese, L/D, $$$, AE/MC/V.
Anjou is the *other* restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (Staff) 44 Campton Place. 392-5373, anjou-sf.com. French, L/D, $$, AE/DC/DISC/MC/V.
Aqua remains an elite seafood house and one of the best restaurants of any kind in the city. Chef Laurent Manrique has a flair for meatiness, and he gives his plates of fish a graceful heft. Service is excellent, and the setting — under a soaring ceiling — soft with tones of summer twilight. (PR, 2/07) 252 California. 956-9662, aqua-sf.com. Seafood, L/D, $$$, AE/DC/DISC/MV/V.
B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (Staff) 44 Belden Place. 986-6287, www.b44sf.com. Catalan, L/D, $$, AE/MC/V.
Bix radiates an unmistakable aura of American power and luxury, Jazz Age style. The food is simply splendid. (Staff) 56 Gold. 433-6300, www.bixrestaurant.com. American, L/D, $$$, AE/DC/DISC/MC/V.

NORTH BEACH/CHINATOWN

Da Flora advertises Venetian specialties, but notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (Staff) 701 Columbus. 981-4664. Italian, D, $$, MC/V.
Enrico's Sidewalk Cafe remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (Staff) 504 Broadway. 982-6223, enricossf.com. Mediterranean, L/D, $$, AE/MC/V.
Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (Staff) 15 Columbus. 956-5528. Italian, L/D, $, MC/V.
House of Nanking never fails to garner raves from restaurant reviewers and *Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Ofs, 1994) 919 Kearny. 421-1429. Chinese, L/D, ¢.
Maykadeh Persian Cuisine is a great date restaurant, classy but not too pricey, and there are lots of veggie options both for appetizers and entrées. Khoresht bademjan was a delectable, deep red stew of tomato and eggplant with a rich, sweet, almost chocolatey undertone. (Staff) 470 Green. 362-8286, maykadeh-restaurant.com. Persian, L/D, $, MC/V.

SOMA

AsiaSF *Priscilla, Queen of the Desert* meets Asian-influenced tapas at this amusingly surreal lounge. The drag queen burlesque spectacle draws a varied audience that's a show in itself. (Staff) 201 Ninth St. 255-2742, asiasf.com. Fusion, D, $, AE/DC/DISC/MC/V.
Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. (Staff) 448 Brannan. 904-4100, bacarsf.com. American, D, $$, AE/MC/V.
Basil A serene, upscale oasis amid the

CONTINUES ON PAGE 54 »

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SOMA

CONT»

industrial supply warehouses, Basil offers California-influenced Thai cuisine that's lively and creative. (Staff) 1175 Folsom. 552-8999, basilthai.com. Thai, L/D, $, AE/MC/V.
Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (Staff) 1665 Folsom. 861-4242, bignatesbarbeque.com. Barbecue, L/D, $, MC/V.

NOB HILL/RUSSIAN HILL

Acquerello reminds us that the Italians, like the French, have a high cuisine — sophisticated and earthy and offered in a onetime chapel with exposed rafters and sumptuous fabrics on the banquettes. Service is as knowledgeable and civilized as at any restaurant in the city. (PR, 3/05) 1722 Sacramento. 567-5432, acquerello.com. Italian, $$$, D, AE/DISC/MC/V.
Ah Lin offers Mandarin-style Chinese cooking in an easy-to-take storefront setting on Cathedral Hill. The dishes are well behaved and tasty, with only an occasional flare-up of chile heat. The roast duck is one of the best deals in town. (PR, 10/06) 1634 Bush. 922-5279, ahlinrestaurant.com. Chinese, L/D, $, AE/MC/V.
Alborz looks more like a hotel restaurant than a den of Persian cuisine, but there are flavors here — of barberry and dried lime, among others — you won't easily find elsewhere. (Staff) 1245 Van Ness. 440-4321. Persian, L/D, $, MC/V.
Bacio offers homey, traditional Italian dishes in a charmingly cozy rustic space. Service can be slow. (PR, 1/05) 835 Hyde. 292-7999. Italian, L/D, $$, AE/MC/V.

CIVIC CENTER/TENDERLOIN

A la Turca is a surprisingly stylish spot on a not particularly stylish block. Excellent pides and Turkish beer. (Staff) 869 Geary. 345-1011, alaturcasf.com. Turkish, L/D, $, AE/MC/V.
Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. (Staff) 1298 Market. 621-1994, anandafuara.com. Vegetarian, L/D, ¢, cash only.

Bodega Bistro has a certain colonial formality — much of the menu is given in French — and it does attract a tony expat crowd. The food is elegant but not fancy (lobster, rack of lamb, both simply presented); if even those are too much, look to the "Hanoi Street Cuisine" items. (PR, 11/05) 607 Larkin. 921-1218, bodegabistro.com. Vietnamese, L/D, $$, DC/DISC/MC/V.

HAYES VALLEY

Absinthe restyles the rustic foods of southern France into sleek urban classics. Now serves absinthe. (Staff) 398 Hayes. 551-1590, absinthe.com. Southern French, B/BR/L/D, $$, AE/DC/MC/V.
Ariequin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. (Staff) 384B Hayes. 863-0926. Mediterranean, B/L/D, ¢, MC/V.
Canto do Brasil The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design enhances the illusion of sitting at a beach café. (Staff) 41 Franklin. 626-8727, cantobrazilrestaurant.com. Brazilian, L/D, $, MC/V.

CASTRO/NOE VALLEY/ GLEN PARK

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant too: Wedgwood place settings and displays of blown glass. (Staff) 1599 Sanchez. 282-8999. Chinese, L/D, $, MC/V.
Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. (Staff) 1497 Church. 920-1797. Japanese, L/D, $, AE/MC/V.
Ararat Mediterranean Tapas affords the view-minded a good setting from which to scope the foot traffic at 18th Street and Castro, along with a Turkish-scented Mediterranean menu rich in small plates and some bigger ones too. The menu's smash hits include coins of lavash-wrapped beef (a kind of Middle Eastern beef Wellington), an enslavingly good shrimp casserole, and a coil of baklava with lavender honey. (PR, 8/06) 4072 18th St. 252-9325, www.ararat-tapas.com. Mediterranean/Turkish, BR/D, $, AE/MC/V.
Bacco Ristorante remains one of Noe Valley's best restaurants — Italian or otherwise — despite an influx of competition in recent years. The decor has been freshened, while the kitchen artfully balances the traditional and the innovative. (PR, 11/07) 737 Diamond. 282-4969, www.baccosf.com. Italian, D, $$, AE/MC/V.

HAIGHT/COLE VALLEY/ WESTERN ADDITION

Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (Staff) 803 Fillmore, www.alamosquareseafoodgrill.com. 440-2828. Seafood, D, $, MC/V.
Ali Baba's Cave Veggie shish kebabs are grilled fresh to order; the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore). 255-7820; 799 Valencia. 863-3054. Middle Eastern, L/D, ¢, MC/V.
All You Knead emphasizes the wonderful world of yeast — sandwiches, pizzas, etc. — in a space reminiscent of beer halls near Big 10 campuses. (Staff) 1466 Haight. 552-4550. American, B/L/D, ¢, MC/V.
Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under $10. (Staff) 1607 Haight. 701-9301, www.asqewgrill.com. California, L/D, ¢, MC/V.
Bia's Restaurant and Wine Bar proves hippies know what's what in matters of food and wine. An excellent menu of homey items with Middle Eastern and Persian accents; a tight, widely varied wine list. (Staff) 1640 Haight. 861-8868, www.biasrestaurantandwinebar.com. California/Middle Eastern, L/D, $, AE/DC/MC/V.
Blue Jay Cafe has the Mayberry, RFD, look and giant platters of Southernish food, including a good catfish po'boy and crispy fried chicken. Everything is under $10. (Staff) 919 Divisadero. 447-6066. American/soul, BR/L/D, $, MC/V.
Burgermeister uses top-grade Niman Ranch beef for its burgers, but nonetheless they're splendid, with soft buns and crisp, well-salted fries. Foofy California wrinkles are available if you want them, but why would you? (Staff) 86 Carl. 566-1274, www.burgermeistersf.com. Burgers, L/D, $.

MISSION/BERNAL HEIGHTS/ POTRERO HILL

Al's Cafe Good Food Al's is the best dang diner in town. Everything here is great, from the home fries and eggs to the chili and burgers, and even the toast in between. (Staff) 3286 Mission. 641-8445. American, B/L, ¢.
Angkor Borei Nicely presented smallish portions of really good food, friendly service, and excellent atmosphere way down on Mission Street. (Staff) 3471 Mission. 550-8417, www.cambodiankitchen.com. Cambodian, L/D, $, AE/DISC/MC/V.
Aperto is the jewellike neighborhood Italian restaurant every neighborhood should have at least one of. The menu offers a wealth of Mediterranean comfort-food items, sometimes with California twists; pastas and seafood dishes are reliably good. Take care not to fill up on the bewitching focaccia. (PR, 4/07) 1434 18th St. 252-1625, www.apertosf.com. Italian, L/D, $$, AE/MC/V.
Aslam's Rasoi reinvents a gently fading curry house as a high-powered rival to Dosa, in the next block. The food is fiery and elegant, and the menu strikes a fine balance between fleshy and fleshless choices. Desserts are not bad, particularly kulfi, a house-made cardamom ice cream presented like a frozen sliced banana. (PR, 8/06) 1037 Valencia. 695-0599, www.aslamsrasoi.com. Indian/Pakistani, D, $$, MC/V.
Baraka takes the French-Spanish tapas concept, gives it a beguiling Moroccan accent — harissa, preserved lemons, merguez sausage — and the result is astonishingly good food. (Staff) 288 Connecticut. 255-0370, www.sfbaraka.com. Moroccan/Mediterranean, L/D, $$, AE/MC/V.
Bistro Annex occupies a narrow space like a glorified broom closet and serves a French-inflected, west-Med menu at very low prices. (PR, 5/05) 1136 Valencia. 648-9020. French, D, $, MC/V.
Blowfish glows red and inviting on an otherwise industrial and residential stretch of Bryant Street. Sushi — in pristine fingers of nigiri or in a half dozen inventive hand rolls — is a marvel. (Staff) 2170 Bryant. 285-3848, www.blowfishsushi.com. Sushi, L/D, $, AE/DC/DISC/MC/V.
Blue Plate has a diner aura — bustle, clatter — but the Mediterranean food is stylishly flavorful. A great value. (Staff) 3218 Mission. 282-6777, www.blueplatesf.com. Mediterranean, D, $$, AE/MC/V.
Bodhi serves sturdy Vietnamese cooking at reasonable prices in an atmospheric setting like that of an art gallery. Portions are not small, so order accordingly. (PR, 11/07) 211 Valencia. 626-7750, www.bodhisf.com. Vietnamese, L/D, $, AE/DISC/MC/V.
Bombay Ice Cream and Chaat Stop in for some Indian chaat — cheap, delicious fast food such as samosas and curries. (Staff) 552 Valencia. 431-1103. Indian takeout, L/D, ¢.
Burger Joint makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia. 824-3494, www.burgerjointsf.com.
American, L/D, ¢.
Cafe Ethiopia It's basically a coffeehouse, serving all the same coffees and teas and Toranis as anyone else. It's just that they also have great, cheap Ethiopian food. (Staff) 878 Valencia. 285-2728. Ethiopian, B/L/D, ¢.
Cafe Gratitude specializes in surprisingly delicious, painstakingly prepared raw and vegan cuisine with a hippie attitude. For less than $10, you will be full and healthy from buckwheat and Brazil nut cheese pizza, mock tuna salad and other herbaceous nut-based spreads, and sumptuous date-based smoothies. (Staff) 2400 Harrison. 824-4652, www.cafegratitude.com. Vegan, B/BR/L/D, ¢, MC/V.

MARINA/PACIFIC HEIGHTS/ LAUREL HEIGHTS

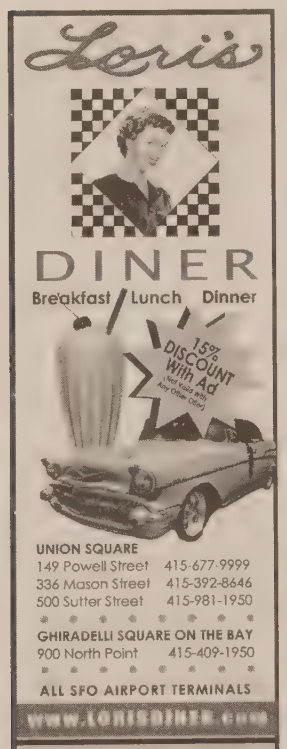
Annie's Bistro is a small jewel that offers stylish downtown cooking at neighborhood prices, with an extensive California wine list available by the glass and half glass. (Staff) 2819 California. 922-9669. California, D, $$, MC/V.
A16 refers to an Italian highway near Naples, and the food (in the old Zinzino space) is stylishly Neapolitan — lots of interesting pizzas, along with other treats from the wood-burning oven. (Staff) 2355 Chestnut. 771-2216, www.a16sf.com. Italian, L/BR/D, $$, AE/MC/V.
Betelnut Peiju Wu is a pan-Asian version of a tapas bar, drawing a sleek postcollegiate crowd with its wide assortment of dumplings, noodles, soups, and snacks. (Staff) 2030 Union. 929-8855, www.betelnutrestaurant.com. Asian, L/D, $$, MC/V.
Bistro Yoffi offers a homey California menu in a paradise of potted plants. Splendid al fresco dining (under heat lamps) in the rear. (Staff) 2231 Chestnut. 885-5133, www.bistroyoffi.com. California, L/D, $$, MC/V.
Cafe Maritime captures something of the feel of a New England seafood restaurant. Despite the touristy location, the food is honest and good. (Staff) 2417 Lombard. 885-2530, www.cafemaritimesf.com. Seafood, D, $$, AE/DC/DISC/MC/V.
Cassis offers cuisine niçoise in an oft-flipped space at Sutter and Steiner. The interior has been subtly warmed from its previous incarnation, while the quietly sophisticated food — including panisses! — respects the French distinction between restaurant and bistro. (PR, 1/08) 2101 Sutter. 440-4500, www.restaurantcassis.com. French/Provençal, D, $$, AE/DISC/MC/V.

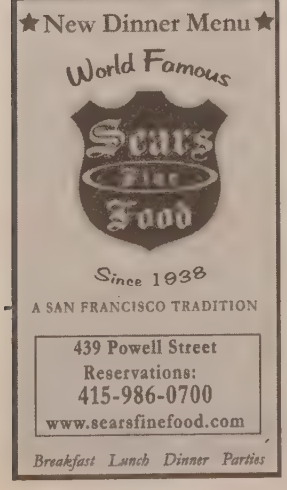
SUNSET

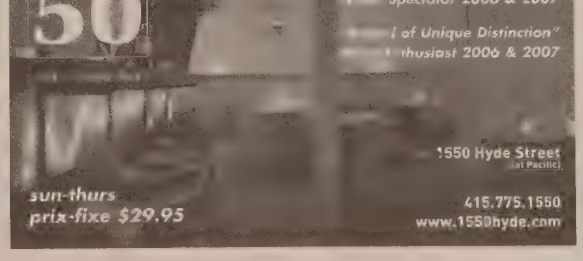
Bistro 9 is almost a clone of Park Chow just up the block — but the food speaks in an appealing eastern Mediterranean accent. The big dishes tend toward skewers and rotisserie, but many of the small dishes are memorable, including macaroni and cheese and lemon-marinated grilled artichokes. (PR, 11/07) 1224 Ninth Ave. 753-3919, www.bistro9sf.com. Mediterranean/California, L/D, $, AE/MC/V.
Bullshead Restaurant offers buffalo burgers in various guises, and they are worth the price of the ticket (about a dollar more). The West Portal location is a slice of Route 66 Americana, while the newer Castro operation has an upstairs-downstairs, creaky-Victorian-staircase aura. The menu boasts fries and a surprisingly convincing vegetarian burger. (PR, 11/06) 840 Ulloa. 665-4950; 4230 18th St.. 431-4201, www.bullsheadburgers.com. American/burgers, L/D, $, MC/V.
Bursa Kebabs brings a taste of Turkey to West Portal. The elegant pistachio-colored decor suggests a California bistro, but the carefully prepared food is traditional. (Staff) 60 West Portal (at Vicente). 564-4006. Turkish, L/D, $, MC/V.
Cafe for All Seasons reflects the friendly vibrancy of its West Portal neighborhood. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. (Staff) 150 West Portal. 665-0900. California, L/D, $$, AE/MC/V.
Chouchou Patisserie Artisanale and French Bistro is the place to go for pastry, whether you like it as an edible cap on your potpies or as a crust beneath your fruit or chocolate tarts. French standards — charcuterie, onion soup — are executed with verve. (Staff) 400 Dewey. 242-0960, www.chouchousf.com. French, L/D, $$, MC/V.

RICHMOND

Assab dishes up unforgettably spicy Eritrean food, family style, in a comfortable space near







the University of San Francisco. Honey wine, for those so inclined. (PR, 9/05) 2845 Geary. 441-7083. Eritrean, L/D, $, AE/DISC/MC/V.

Aziza shimmers with Moroccan grace, from the pewter ewer and basin that circulate for the washing of hands to the profusion of preserved Meyer lemons in the splendid cooking. (Staff) 5800 Geary. 752-2222, www.aziza-sf.com. Moroccan, D, $$, AE/MC/V

Bamboo Village serves excellent Indonesian food in a comfortably modest setting for not much money. Take-out orders can slow the kitchen down considerably. (Staff) 3015 Geary. 751-8006, www.bamboovillagesf.com. Indonesian, L/D, ¢, MC/V.

Bella Trattoria might make you feel as if you've ended up inside a piece of tiramisu, but the classic Italian cooking will definitely make you happy. (Staff) 3854 Geary. 221-0305, www.bellatrattoria.com. Italian, L/D, $$, MC/V.

BAYVIEW/HUNTERS POINT/SOUTH

Bella Vista Continental Restaurant commands a gorgeous view of the Peninsula and South Bay from its sylvan perch on Skyline Boulevard, and the continental food, though a little stately, is quite good. The look is rustic-stylish (exposed wood beams, servers in dinner jackets), and the tone one of informal horse-country wealth. (PR, 3/07) 13451 Skyline Blvd., Woodside. (650) 851-1229, www.bvrestaurant.com. Continental, D, $$$, AE/DC/DISC/MC/V.

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Francisco old-style joint, one that serves a great Pacific Scramble for $4.95 and the most perfectest hash browns to be tasted. (Staff) 423 Grand, South SF. (650) 952-9533. American, B/BR/L, ¢.

JoAnn's Cafe has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides such as low-fat chicken basil sausage, bagels, and homemade muffins and scones. (Staff) 1131 El Camino Real, South SF. (650) 872-2810. American, B/L, $.

BERKELEY/EMERYVILLE/NORTH

Ajanta offers a variety of deftly seasoned regional dishes from the Asian subcontinent. (Staff) 1888 Solano, Berk. (510) 526-4373, www.ajantarestaurant.com. Indian, L/D, $, AE/DC/DISC/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, (greaseless!) fried catfish, and homemade pralines. (Staff) 3278 Adeline, Berk. (510) 594-9302. Cajun/Creole, L/D, ¢-$, MC/V.

Breads of India and Gourmet Curries The menu changes every day, so nothing is refrigerated overnight, and the curries benefit from obvious loving care. (Staff) 2448 Sacramento, Berk. (510) 848-7684. Indian, L/D, ¢, MC/V

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Asena Restaurant Good dishes at Asena, a charming Med-Cal cuisine spot, include individual pizzas and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (Staff) 2508 Santa Clara, Alameda. (510) 521-4100, www.welcometoasena.com. California/Mediterranean, L/D, $$, AE/MC/V

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemongrass prawns — it's all fabulous. (Staff) 1007 Clay, Oakl. (510) 763-8495, www.lecheval.com Vietnamese, L/D, ¢, MC/V. SFBG

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film

Practice makes perfect — the lipstick traces of Howard Hawks, John Ford, Fritz Lang, and Jacques Tourneur run through the slum-set yet architectonic films of Pedro Costa, such as the acclaimed *Colossal Youth* (featuring Costa regular Ventura, left), which is lit solely by natural sources and mirrors, the intimate *In Vanda's Room* (center), and the comparatively wide-open early work *Down to Earth* (right).

The young untold

Pedro Costa shows us the way to go

By Mark Peranson
› a&eletters@sfbg.com

To say that Pedro Costa is one of the world's greatest filmmakers might sound like a provocation. But I have said it and will repeat it: Pedro Costa is one of the world's greatest filmmakers, and there's nothing willfully perverse in my statement. What follows are initial notes toward understanding why Costa matters. Final judgment is left up to the audience — to whom this director yields so much — and should only follow from seeing his films. Watching Costa's work gives me the chills; it's a most mysterious, unusual, and unclassifiable oeuvre, one littered with ghosts of the past and the present.

From the first frame of each Costa film, it's apparent we're in the company of that rare filmmaker who simply *cares* about people: about who his subjects are, about what they're feeling and thinking, and just as crucially, what his viewers are thinking about them. Each work is riddled with enticing close-ups, and Costa's pictorial attention (coming out of a sensibility equally at home with European fine art as, say, the dust bowl photography of Walker Evans) is a constant wonder. The subjects are for the most part the downtrodden inhabitants of a Lisbon, Portugal, slum called Fontaínhas, people literally overlooked by dominant cultures. He's not trying to rub their misery in his viewers' faces — calling him a "Straubian neorealist," to quote J. Hoberman, is misleading; if anything, his films, with their rejection of rational structures, are more neosurrealist. Rather, the progression in Costa's cinema has been to give voice to his subjects and to treat them as worthy of existing as fictional characters (*Bones*, 1997); then, to delve further into their world, their personalities, and their ways of living (*In Vanda's Room*, 2000); and most recently, with great success, to combine the two approaches (*Colossal Youth*, 2006).

Costa finds richness in small variations, and his evolution has led to a narrowing of both subject matter and spatial exploration. Costa has retreated from the wide-open, Monument Valley–esque volcanic surface of Cape Verde to interiors; the benefit of seeing 1994's *Down to Earth* is in realizing how Costa's characters must now feel, cramped in their disheveled surroundings. Combined with his movement toward a long-take style, this signals a shift from a cinema of space to a cinema of time. A parallel trend is an attempt to redefine beauty in cinematic terms — from the exquisite monochrome 35mm of *The Blood* (1989) to the grubby, purposeful digital video of *In Vanda's Room* — and its staggeringly unique use (aided by Costa's remarkable compositional eye) in *Colossal Youth*. Likewise, few contemporary filmmakers are as concerned with the juxtaposition of image and soundtrack, and each of Costa's films reveals new ways of seeing *and* hearing: in *Colossal Youth*, the sound is a better narrative guide than the visuals — making long takes a necessity.

Yet the more these movies seem to be within one's grasp, the more they slip away from comprehension. Costa seems to be saying the same thing about life today: he portrays the outside world as a labyrinth and the domestic arena as a much-needed shelter. He's surely something of a Brechtian modernist (with Jean-Luc Godard as perhaps an even greater influence than Jean-Marie Straub), yet it's tempting to assign the modifier *post* in order to understand Costa's work. His persistent interrogation of the ways in which people live is certainly post–Yasujiro Ozu. And as Jeff Wall has noted, Costa can also be considered post-Bressonian in that he improves on what some find problematic about the master's later works — namely, Robert Bresson's tendency to turn his models into intense abstractions. Costa corrects this by allowing disorder, the uncleanliness of the real world. (*Bones* is that rare transitional film able to stand on its own as a masterpiece, though at the same time, it doesn't go far enough — as *Vanda* and *Colossal Youth* show). The category that Costa might most willingly fit is that of a postpunk director; that the English moniker *Colossal Youth* — distinct from the film's Portuguese title *Juventude em marcha*, literally "Youth on the March" — is also the only album from the stripped-down Welsh band Young Marble Giants (Rough Trade, 1980) is a surrealist coincidence.

Costa's films are complex objects in which the present and the past intermingle, both literally (in the posthuman Portuguese slums where Costa's last three features unfold) and within the history of film. The lipstick traces of Howard Hawks, John Ford, Fritz Lang, Jacques Tourneur, and many other auteurs reappear in Costa's films. Just as *Down to Earth* takes off from *I Walked with a Zombie* (1943), *Bones* remakes *The Searchers* (1956). (It might be perverse to say *Colossal Youth* is *Rio Lobo* [1970] to *Vanda's Rio Bravo* [1959], but ... there, I just said it.) *Les inrockuptibles*'s Serge Kaganski has said that Fontaínhas's poor are like Indians in classical westerns, and that seems about right. In the same way that he recognizes Bresson's genius, Costa nods to Hollywood even as he tries, in his unorthodox mode of production — he's created a studio system in which the crew is minimal, and in the case of *Colossal Youth*, technical support is provided by the actors off camera — to rip it up and start again.

One final, crucial note: As Costa describes, the themes in the films are highly personal. A search for family and for home threads through them, articulating desire for a community that merges the personal and the political (his community is about as far from the European Commission as one can get). And in his subjects, he's found that missing family, which is but one of many reasons why *Colossal Youth* is so touching. He's also developed an alternative, collaborative model of filmmaking that is radical yet replicable, and one that will generate disciples — provided a director is willing to devote the time needed to nurture similar relationships with actors. Even if Costa "only" continues to make films about downtrodden Portuguese — exploring what one festival guide has called a "desperate utopian dream of a human existence" — it's a new form of cinema that will continue to reverberate, echo, and grow richer with each variation. The avenues of inquiry are innumerable. After all, John Ford only made westerns. SFBG

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Multiculti cock-meat sandwich

Harold and Kumar Escape from Guantánamo Bay and invade the San Francisco International Asian American Film Festival

By Marke B
› superego@sfbg.com

When we last left crazy-ass Kumar (Kal Penn) and his more straitlaced college pal Harold (John Cho), at the end of the 2005 stoner epic *Harold and Kumar Go to White Castle*, they'd just victoriously satiated their munchies with enough sliders to block a rhino's colon. That movie was a classic bong-wielding buddy road-trip flick — Question: How long does it take two potheads to get to a drive-through? Answer: Neil Patrick Harris on ecstasy — that was improbably hailed by serious critics as a multicultural breakthrough. Kumar is Indian American and Harold Asian American, a combination of lead ethnicities that was new to the American mainstream. And even though lineage figures little in the characters' daily realities, Harold's and Kumar's difference from the cartoonish honky inbreds and skinheads (and candid others of color) that exist beyond their postmillennial collegiate bubble — and who often mistake them for Arabs — fuels the plot. Dude, where's my kufi?

White Castle screenwriters Jon Hurwitz and Hayden Schlossberg giddily foreground the first movie's subtext in their follow-up (which they also directed), *Harold and Kumar Escape from Guantánamo Bay*, a special presentation at this year's San Francisco Asian American Film Festival. Mistaken for terrorists when they're caught with a "smokeless bong" on a flight to Amsterdam, weed capital of the world, our hapless heroes ("North Korea and al-Qaeda working together," gloats their bumbling FBI nemesis) are imprisoned in Gitmo. After being presented with a jailer's massive "cock-meat sandwich" — "I've never sucked dick before," quips Kumar. "I bet it sucks dick!" — and submitted to various tortures, they eventually escape, crashing a "bottomless" hot tub party, impersonating Crockett and Tubbs from *Miami Vice*, and lighting up with George W. Bush himself. No shit.

I caught up with Hurwitz, Schlossberg, and actor Cho — a surprisingly intellectual type who studied English at UC Berkeley — as they prepared to promote the new movie at wacky comics convention WonderCon.

SFBG *For Arab Americans like me, this movie is like a nightmare come true. People gasp whenever I stand up on an airplane, and 9 times out of 10 I'm the one who's pulled over for "random" searches. I know that Indian Americans often experience similar treatment. But* Harold and Kumar Escape from Guantánamo Bay *seems revolutionary in that it expands that situation to include the feelings of Asian Americans, and it's playing at the* [SF International] *Asian American Film Fest. Do you think Asian Americans relate?*

JOHN CHO I would assume that every immigrant group has their own bag of individual problems. I don't know if Asian Americans get hassled at the airport — maybe they do. Traveling with Kal on the publicity tour for the first film, I got to see firsthand how he was treated — and that's real; he was patted down all the time. We were traveling together, and he's the one that got pulled aside. I'm really happy that the film's playing at the festival. I feared that Asian Americans wouldn't accept this movie — the subject matter isn't discussed much in the community — but it seems that the programmers feel they will.

SFBG *Not to state the obvious here, but Jon and Hayden, you're a couple of white guys. I'm wondering if these scripts come from your own experiences, or if you do a lot of research?*

JON HURWITZ We're white guys, but we're Jews. So we're already a minority subset, but I don't really know if that plays into it. We've always had a large group of multicultural friends and been able to observe and have conversations with people with different points of view. As a writer and director you're just hoping to put something out there that's new. Something with Asian American and Indian American leads was something that hadn't been done in the way that we were doing it. We felt that we had enough perspective as huge fans of comedy to pull it off.

HAYDEN SCHLOSSBERG We didn't set out to make this big statement, although I have to say when we looked at the first one when it was done, we said, "Wow, this is so much better than we thought." It went way beyond the fart jokes, weed humor, and nudity that we love to put up on-screen. But it's really just a classic comedy trope. Two guys, a baggie, a voyage. . . . It was the right time to have someone finally throw ethnicity into the mix. The script took off from there. The only question now is, where else can we take this? *Harold and Kumar Fly the Space Shuttle*?

JC And the focus is always on being funny first. The characters' races are almost secondary. I find that so refreshing because a lot of Asian American cinema is just about being Asian American, how hard it is. Not to denigrate anyone's work, but those movies get really repetitive, and fewer people want to see them.

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Harold (John Cho, left) and Kumar (Kal Penn, center) are one smokeless bong and many miles away from the land of White Castle sliders in the sequel *Harold and Kumar Escape from Guantánamo Bay*, where they face prejudicial harassment of the official bureaucratic kind.

Are you lonesome tonight?

Edward Yang looks for the personal amid the street gangs of Silicon Island

By Kimberly Chun
› kimberly@sfbg.com

Brad Renfro wasn't the only cinematic figure neglected in the recent Academy Awards' "In Memoriam" montage: the academy fumbled even harder in its omission of Taiwanese filmmaker Edward Yang, who died last June of colon cancer in Los Angeles at 59. The self-taught father of Taiwan's cinematic new wave and a runaway Seattle software engineer who abandoned the tech field that made his classmates wealthy for his true love of filmmaking, Yang only created only eight films during his short, multi-career life, but during that brief span the Shanghai-born, Taipei-raised auteur managed to lend an influential, helping hand in the difficult birth of serious Taiwanese movie making.

Yang's so-called old drinking buddies, screenwriter Wu Nien-chen and fellow director Hou Hsiao-hsien, were more than just sodden shoulders to cry on; they grappled with manifold frustrations of working independently in the Taiwanese film industry (described by Yang as "fragmented and run-down," with only a limited pool of experienced actors). This gang of three supported each other financially and artistically: according to Jeff Yang's account in *Once upon a Time in China* (Atria, 2003), Wu spearheaded the anthology *In Our Time* (1982), which showcased Yang's first theatrical film, and Hou mortgaged his house to underwrite Yang's second feature, *Taipei Story* (1985), which Hou also starred in — and ended up losing his shirt for after it lasted all of four days in theaters.

Twin brothers by different mothers and both born in 1947, Hou and Yang created their breakthrough films in 1986: the former's *Dust in the Wind* was also — surprise! — written by Wu, while the latter's *The Terrorizers* is a handsome, cerebral urban psychological drama that flaunts new wave roots like a glittering pop offspring of Jean-Luc Godard. Inspiring critic Fredric Jameson to praise its "archaically modern" textures, *The Terrorizers* broke down, as writer David Leiwei Li writes in *Chinese Films in Focus* (BFI, 2003), the hidebound binaries of East and West as "tradition versus modernity, enabling readings that recognize both the border-transcending flow of global commerce and the reflexive capacity of residual local cultures."

It's easy to read Hou's and Yang's early works as responses to one another, a relic of their barroom-pal give-and-take back in the day, and some might view Yang's masterpiece, *A Brighter Summer Day* (1991), as simply a rejoinder to Hou's critically acclaimed, box office record-breaker *City of Sadness* (1989), though it was made amid far more hazardous conditions — 1989 was the year the bottom fell out of the Taiwanese market for locally produced films, and audiences turned to Hong

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Sandwich CONT»

SFBG Speaking of space — John, you're about to be mobbed at WonderCon because you've accepted the role of Mr. Sulu in the upcoming Star Trek film. Following in actor George Takei's footsteps must feel huge.

JC I'm delighted. As a kid it meant so much to me to see an Asian American on television and say, "Whoa! He's not wearing a cone-shaped hat or teaching kung fu!" It was very important, a legacy that I desperately wanted to be a part of, and something I feel my work on the Harold and Kumar movies pays tribute to. Now Asian Americans can be stoners too. SFBG

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Look close — and listen closer. With the war roundelay of *Yi Yi: A One and a Two* (left) and the panoramic narrative scroll of *A Brighter Summer Day* (right), the late Edward Yang helped father Taiwan's cinematic new wave. Not that the Academy of Motion Picture Arts and Sciences knows any better.

Yang CONT»

Kong–made entertainments. A few critics might even tag *Yi Yi: A One and a Two* as Yang's greatest feature — for its warm, humanist blend of *The Terrorizer*'s postmodern urban landscape, Yang's evocative roundelay of reflective surfaces, and the gentle gaze he levels on its quietly deteriorating family, headed by a software company manager *pater familias*, played by Yang's old friend Wu, and a mother in the throes of spiritual crisis (*Day*'s Elaine Jin).

For its unseen but subtly telegraphed depths, referential richness, and the sheer breadth and long-shot scope of its four-hour running time, *Day* nonetheless deserves the praise lavished on it. Much like *City*, writes Emilie Yueh-Yu Yeh and Darrell William Davis in *Taiwanese Film Directors: A Treasure Island* (Columbia University Press, 2005), *Day*'s "local history turns the lock on long-suppressed ideas," convincingly plunging the personal into an epic sphere. Rarely screened and unavailable on DVD (much like *The Terrorizer*), *Day* has been described as a Taiwanese *Rebel Without a Cause* (1955) — a true descriptor if one discounts the very specific mise-en-scène of early '60s Taipei and the film's dense connective web of cultural, political, and familial allusions, obligations, and affiliations, one that's as many-tendrilled and enmeshing as that of your average multigenerational Chinese family.

Ensnared by filial duty as well as street gang politics and placed in the sweepingly de-centered core of *Day* is its proto–James Dean, Xiao Si'r, portrayed by the baby-faced Chang Chen (the nomadic hottie in Yang's Taiwanese cohort Ang Lee's *Crouching Tiger, Hidden Dragon* [2000]). The director opens *Day* with Si'r's Shanghainese intellectual father arguing with teachers about his son's grades, and then widens his aperture imperceptibly, ingeniously onto the arboreal byways, flat-lit classrooms, vertigo-inducing corridors, and shadowy hideouts of Si'r's world. It's a realm in which the children of the Kuomintang live an uneasy existence much like their elders: resided in Japanese houses less than 20 years after their parents fought the Imperial army on the mainland, these Taiwanese teens listen to American doo-wop and early rock and form street gangs that parallel the battling political factions of the People's Republic. Tanks rumble by as brownouts underline the sense of rupture.

Resembling in its panorama and chapterlike parts such historical epics as Bernardo Bertolucci's *1900* (1976), *Day* unfurls like a scroll, peppered by the shouts and orders of parents, peddlers, and teachers, and peopled with pungent characters like the Tolstoy-reading, romantically heroic hood Honey and his guilelessly calculating survivor of a sweetheart Ming — as well as Si'r's bookish father, who's torn from his self-absorption when taken into custody by the secret police. All bear the marks of severance from one's past, papers, homeland, and other familiar signposts of identity. The quiet, troubled, and piercing irony that Yang applies to the scene of Si'r's father's arrest, one in which his children repeatedly play Presley's "Are You Lonesome Tonight" in order to translate the lyric "Does your memory stray to a brighter summer day" to sing at some future sock hop haunted by the specter of Honey's death — shades of the Jesus and Mary Chain — makes this teeming opus worth turning over again and again in your own memory. It's like a battle hymn to a faltering family, or a love song to the death of innocence. SFBG

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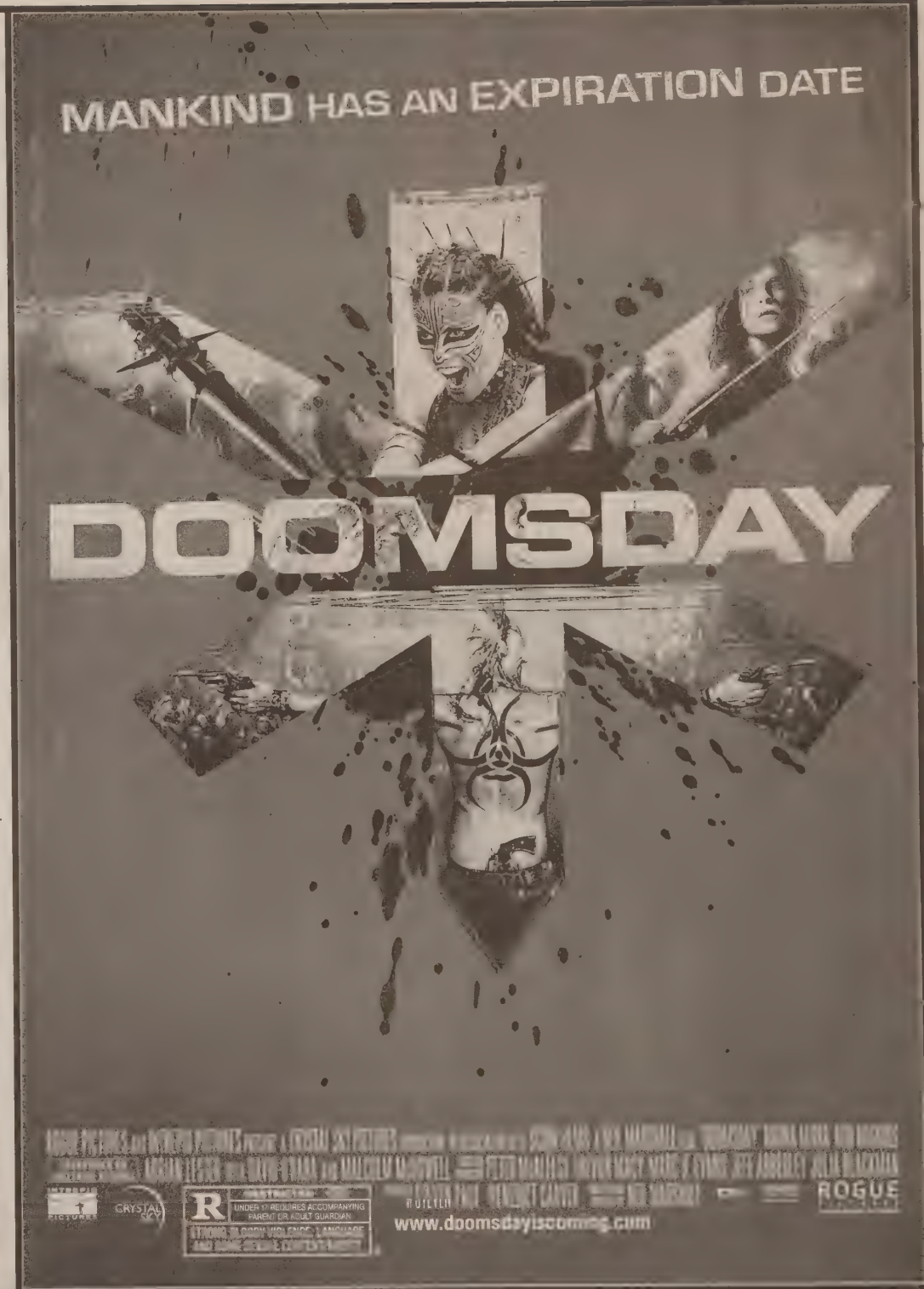


IN THEATRES FRIDAY, MARCH 14

Manila: the drama

Brillante Mendoza looks at the costs of human lives

By Johnny Ray Huston
› johnny@sfbg.com

Over roughly the past year, Brillante Mendoza has brought a pair of films to festivals that pack a particular one-two punch when they are programmed to play at the same event. *Foster Child* first bears witness to the final day that caretaker Thelma Maglangqui (superb veteran actress Cherry Pie Picache) mothers three- or-four-year-old mestizo John-John (Kier Segundo), and as sunlight gives way to night, it follows her from a Manila slum into the ostentatious hotel where she passes him over to wealthy white foster parents from San Francisco. *Slingshot* also uses a real-time conceit, but in an entirely different manner — locked within the mazelike alleys and shanties of Manila's Mandaluyong City, it foregoes long takes and methodical passages to careen as if the camera were a baton passed from one preoccupied, panicky person to another. Or perhaps more aptly, as if the point of view was a valuable that one character fleeces from another's pocket.

As a melodrama, *Foster Child* fits into the dominant genre of Filipino feature films that screen at international festivals — a genre that Western critics might enjoy more than excellent Filipino writers such as Richard Bolisay and Alexis Tioseco, whose critical conversations are as vital thriving "CineManila" activity as any current filmmaker. In a piece on one of Tioseco's excellent Web sites, *Criticine*, Noel Vera recalls a Rotterdam screening where fellow film scholar and Chicago-based critic Jonathan Rosenbaum compared Mike De Leon's *Kisapmata* (1981) to Rainer Werner Fassbinder's *Martha* (1974). Perhaps in that spirit, Rosenbaum's contemporary, the critic and influential programmer Tony Rayns, has likened *Foster Child* to Fassbinder as well.

I'd add another comparison that, however Eurocentric, is meant as a great compliment: *Foster Child* shares a number of similarities with Douglas Sirk's mother of all melodramas, *Imitation of Life* (1959), such as a harshly ironic perspective on maternal bonds in a racist, capitalist world. When Mendoza's film reaches its final wrenching moments — and Thelma seems stripped, at least temporarily, of life (even the future repetition of her foster maternal duties is harrowing) — a lesser director would have simply milked the pathos. Instead, Mendoza allows no mercy to invade his sympathy, presenting a sequence that calls to mind Lana Turner's selfish protests by the bedside of her dying maid Annie (Juanita Moore) in 1959's *Imitation of Life*, a scenario that is extra bitter because Annie's lost daughter Sarah Jane (Susan Kohner) can be seen smiling in a nearby framed picture within the shot. *Foster Child*'s climactic heartbreak is set against a backdrop of vulgar department store displays that privilege white glamour and which celebrate a false vision of familiar perfection. "The house that love built," proclaims one callow ad, depicting a mother and child. The cruel gods of capitalist marketing provide perfectly horrible set design.

Those last glances, leading to a weary climb up a concrete public transit stairwell, also ricochet off *Foster Child*'s sustained (and indeed Fassbinder-like) first shot: a silent, postcard-perfect view of Manila's high-rise cityscape that gives way to a noisier look at the ramshackle slums at the feet of those skyscrapers. A more subtle and wrenching echo occurs between two scenes that take place nearer to the narrative's center: an idyllic, sunlit view of Thelma bathing John-John outside her home, and a later moment when she has to wash him in a hotel's many-mirrored, enormous bathroom.

Engaged Web sites such as Bolisay's *Lilok Pelikula* (Sculpting Cinema) have greeted this neorealist symbolism, and *Foster Child*'s standing ovation at the 2007 Cannes Film Festival, with some wariness. Indeed, it is frustrating if international audiences take Mendoza's movies for the whole of Filipino independent film today, when thanks to the punk-fueled Khavn de la Cruz, the monumental Lav Diaz, the prodigiously visionary Raya Martin, and the autobiographical John Torres, CineManila is frankly more inspired than almost all of the indie film — and much of the experimental work — currently coming from the United States. Mendoza's talent equals or bests anyone who has passed through the Sundance factory in the past decade, but he and his more formally radical contemporaries have to vie for the same too-few spaces allocated to feature films from the Philippines at most festivals.

Whether following lost men through action scenarios or lost boys through melodramas, Brillante Mendoza's movies — such as *Slingshot* (above, with Kristofer King) and *Foster Child* (below, with Kier Segundo and Cherry Pie Picache) — bear the marks of a multifaceted new director.

By working within relatively linear narrative structures and feature-length frameworks, Mendoza veers toward the mainstream currents of vital Filipino independent cinema. But he's demonstrating great versatility. *Slingshot*'s burnt-brown palette, verging on black-and-white in nighttime scenes, contrasts greatly with the more colorful, sun-dappled view of slum life in *Foster Child*, which is so pleasant that soap bubbles blown by children float through one shot. But it would be a mistake to see *Foster Child*'s somewhat idealized view of cramped city blocks as softer, simply because a fresh array of mothers with newborn babies can be found on every corner — a scene in which foster system overseer Bianca (Eugene Domingo) greets these women and knowingly checks in on their offspring has a sinister underpinning.

Its title translated from a term (*tirador*) denoting a street hustler, *Slingshot* is harder and faster — money or valuables are frequently handed from one character to another on the sly as people move in an out of a shot that is itself moving forward. A viewer had best be on the top of his or her game while watching, because everyone in the film is on the make. But the gay Mendoza brings a subversive eye to the masculine genre of action: he knows that harder and faster might seem tougher, but it doesn't necessarily mean one is savvier. Interestingly, while *Slingshot*'s critical reception in CineManila realms seems warmer than that given to *Foster Child*, the film has had its share of semiblind assessments in English-language publications. More than one reviewer has complained that the film wears a viewer out with its frantic pace before it abruptly ends. The reviews fail to note that Mendoza frames his many-stranded story line and slum-stranded characters amid a broader view of societal and political corruption. He kicks the story off with cops raiding blocks of Mandaluyong City to round up and arrest people who are then bailed out by politicians in exchange for votes. He fades out with a glimpse of a pickpocket at work during a quasi-religious campaign rally dominated by empty, clichéd speeches.

Between those crowd scenes, *Slingshot* joins a wide variety of characters for intimate treks through semi-anonymous acts, only to abandon them — just as fate might and a politician's promises are certain to. Tess (Angela Ruiz) steals video equipment to pay for a pair of dentures. Her illicit lover Rex (Kristofer King) neglects fatherhood in favor of druggy reverie. In an example of tail-biting irony, the impulsive Caloy (Coco Martin, whose open-faced melancholy carries over from Mendoza's debut feature *The Masseur* [2005]) needs to scrape together cash to keep the pedicab that he's using to earn money. Meanwhile, Leo (Nathan Ruiz, the gamine title character of Aureaus Solito's 2005 *The Blossoming of Maximo Oliveros*, now adolescent and pimply) begins what will eventually become one of the worst days of his life by accidentally getting his dick caught in his pants zipper. The two-dimensional faces of political candidates — including actor Richard Gomez, then running in real life for a Senate position — look on from the campaign billboards and posters that dominate public spaces.

In the eyes of the official system, Lopez's Leo is the thief character of *Slingshot*'s Tagalog title, but in the real world he's just one of many everyday bandits, who are doing whatever they can to survive while a faceless upper class profits from their votes. There's a potent undercurrent to Lopez's performance perhaps being the titular one, though, since it's much harsher than the similar turn he delivered as Maximo in Solito's comparatively romantic film festival favorite. The differences in pace and look between *Foster Child* and *Slingshot* demonstrate that Mendoza is capable of sculpting widely contrasting true visions of Manila's streets, which in turn shows that the exact same setting can take on widely varying characteristics based on one's perspective at any given moment.

Part of Mendoza's versatility might be grounded in his background as a production designer under the name Dante Mendoza. It also might reflect a developing, nuanced queer sensibility, one that has forsaken forebear Mel Chiongo's eye for international markets to also produce a feature, 2007's *Pantasya*, that possibly plays off of *Slingshot*'s view of corrupt police forces and probably adds a critical dimension to the age-old "I love a man in an uniform" motif of gay porn. After half a dozen features as a director, Mendoza has ranged from melodrama to action, from a pentet of gay sex fantasies to a story about education amid the Aeta tribe (2006's *Manoro*). His next step will probably be hard to predict, and it'll definitely be worth watching. SFBG

FOSTER CHILD
March 14, 6:45 p.m., Kabuki
March 16, noon, Kabuki

SLINGSHOT
March 15, 7 p.m., Pacific Film Archive
March 18, 7 p.m., Kabuki

TAKE ONE: A QUICK GUIDE TO SOME ASIAN AMERICAN FEST FEATURES

Buddha Collapsed out of Shame (Hana Makhmalbaf, Iran, 2007) *Buddha* marks the feature debut of Hana Makhmalbaf, one of acclaimed Iranian director Mohsen Makhmalbaf's daughters (she made her first short, *The Day My Aunt Was Ill* (1997), when she was only 9 years old). It has already won eight awards at different international film festivals, a fact that becomes more impressive when one considers the filmmaker's age: she's 19. Reminiscent of Abbas Kiarostami's cinema, her first feature is shot in a neorealist style in Bamian, Afghanistan, and features a 5-year-old girl named Baktay (the extraordinary Nikbakht Noruz) as its main character. In following the youngster during her struggles to attend school, the film becomes a stunning exploration of how Afghanistan's violent political history affects its youth. **(Maria Komodore)** *March 15, 12:45 p.m., Castro; Tues/18, 8:45 p.m., Pacific Film Archive.*

Happiness (Hur Jin-ho, South Korea, 2007) One of the most adept melodramatists working in South Korea, Hur casts an affectionate, gently comic glance on the see-sawing declines and resurrections of the hard-partying, handsomely weather-beaten Young-su (the talented Hwang Jung-min), an aging club kid with a raging case of cirrhosis. Luckily, the man is able to rub a few brain cells together and get himself to a rural health retreat that specializes in detoxifying worst-case-scenarios with clean living, herb gathering, fresh air, and outrageously light exercise. Young-su is also lucky enough to win over the clinic's sweet, fragile princess, Eun-hee (Lim Soo-jung), who suffers from lung disease and just might keel over if forced to break into anything more strenuous than a stroll. But can you keep the playboy down on the farm once his liver is back in business? **(Kimberly Chun)** *March 15, 6 p.m., Castro; March 16, 5 p.m., PFA; March 22, 7 p.m., Camera.*

Never Forever (Gina Kim, South Korea/USA, 2007) At first, it's purely business: as a last-resort response to her Korean American husband's infertility, Sophie (*The Departed*'s Vera Farmiga, sporting an ice-blond 'do) lurks after a Korean immigrant (Jung-woo Ha) she spots at a fertility clinic. She pays him big bucks to have sex with her and possibly make a baby — therefore saving her husband (David L. McInnis) from depression and getting his intensely Christian family off their backs. Of course, things get complicated mighty fast. Farmiga is riveting in this deliberately quiet (save its melodramatic violin-heavy score) drama, a delicate exploration of doing the wrong thing for the right reasons — and grappling with the sudden realization that wrong and right are often not so easy to define. **(Cheryl Eddy)** *March 15, 9:15 p.m., Clay; March 16, 7:50 p.m., PFA.*

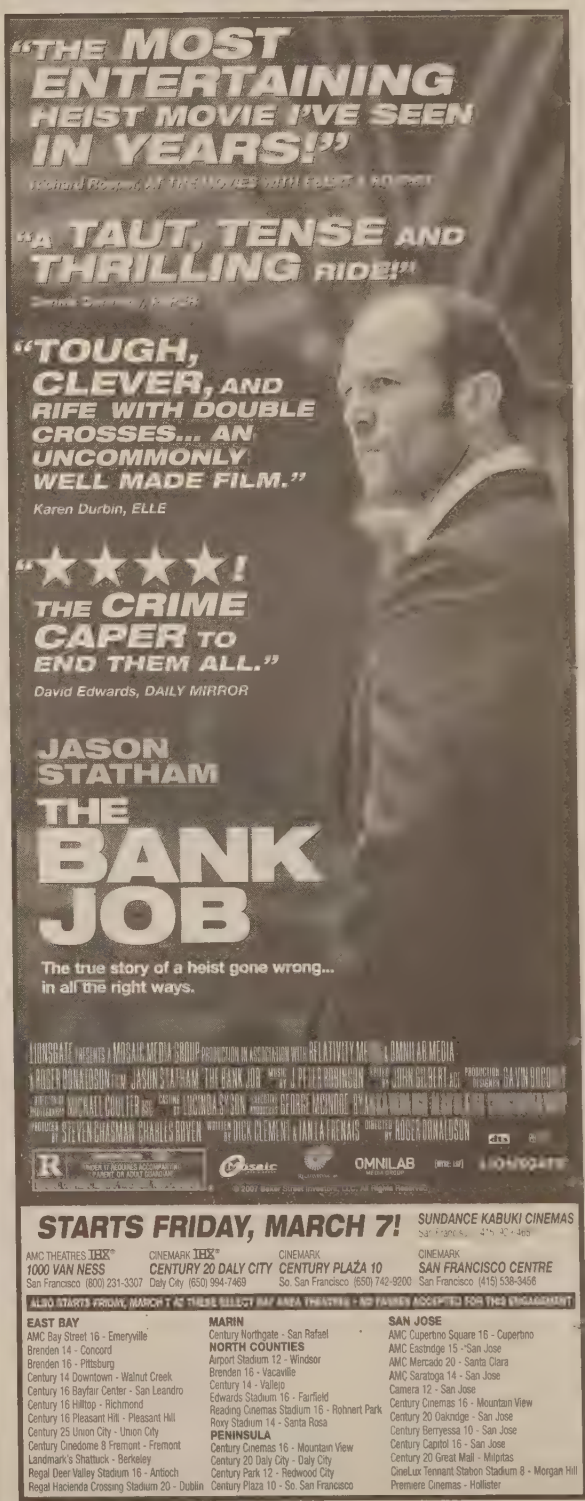
Ping Pong Playa (Jessica Yu, USA, 2007) Energetic direction by Jessica Yu — best-known for docs like the Henry Darger portrait *In the Realms of the Unreal* (2004) and the Oscar-winning short *Breathing Lessons* (1996) — perfectly complements a star-making turn by Jimmy Tsai as Christopher "C-Dub" Wang, a slacker who discovers he's got talent as a ping-pong teacher and, eventually, competitor. Yu and Tsai cowrote the hip-hop flavored script, filled with rapid-fire dialogue and culturally targeted zingers (as when C-Dub assures an opponent, "I hope you're hungry, because I'm about to serve you some Chinese take-out!"). Winning from start to finish, *Ping Pong Playa* achieves the near-impossible: it makes infectious hilarity seem entirely effortless. **(Cheryl Eddy)** *March 14, 6:45 p.m., Clay; March 17, 9:30 p.m., Kabuki; March 22, 2:15 p.m., Camera.*

Santa Mesa (Ron Morales, USA/Philippines, 2008) Ron Morales's first feature focuses on 12-year-old Hector (Jacob Kiron Shalov) and his efforts to fit in when he's forced to leave the United States (where he was born and raised) to be with his grandmother Lita (celebrated Filipino actor Angie Ferro) in Manila, Philippines, after his mother's death. Despite Shalov's awkward performance and some uneasy sentimental scenes, *Mesa*'s yellow-hued cinematography attractively portrays the colorful, throbbing city, and the young boy's eagerness to internalize his surroundings without knowing how to speak Tagalog is brave and touching. **(Komodore)** *March 15, 7 p.m., Clay; March 22, 4:30 p.m., Camera.*

3 Days to Forever (Riri Raza, Indonesia, 2007) After a night of partying makes Ambar (Adinia Wirasti) miss a flight to her sister's wedding, she hitches along with cousin Yusuf (Nicholas Saputra), who's in charge of driving a set of delicate dishes to the event. Drugs, detours planned and accidental, and frank talk about what it's like to be a rebellious teen in Indonesia (Ambar's sister is getting married because her parents caught her having sex) — and an uncertain teen, period — color this road movie. *3 Days to Forever* echoes 2001's *Y tu mamá también*'s racy tone and the-journey-is-the-life-lesson message, and boasts similarly photogenic young leads. Bonus for armchair travelers: it also makes Indonesia look like the most magical place on earth. **(Cheryl Eddy)** *March 14, 9:30 p.m., Kabuki; March 18, 9:30 p.m., Clay; March 23, 2:15 p.m., Castro.*

Traveling with Yoshitomo Nara (Koji Sakebe, Japan, 2007) Punk's not dead! And neither are the wide-eyed little girls, drowsy dogs, and the other indelibly etched creatures that populate Yoshitomo Nara's oeuvre: they're alive and evolving in Nara's studio. Koji Sakabe and his crew tail the artist as he travels to public appearances at museums and radio stations where he's treated like a rock star; as he creates a massive village installation in his hometown of Hirosaki, Japan; and then follow Nara back to his studio, where he conjures his avatars of cuteness all by his lonesome. That's where things get interesting: watching the bashful yet driven enigma study his own paintings, one hand on his camouflage-encased hip, and then home in with a brush on a fillip in a wide-eyed tot's 'do. **(Kimberly Chun)** *March 16, 12:30 p.m., Clay; March 23, 2 p.m., Camera.*

The Unseeable (Wisit Sasanatieng, Thailand, 2006) For those whose eyes are still adjusting from the ultra-violet palette of Wisit Sasanatieng's stunning debut, the genre-bending 1999 western *Tears of the Black Tiger*, the clammy greens and dusky grays that hang over *The Unseeable* feel like so much dust on the lens that can't be wiped off. Unfortunately, you can still see everything coming from a mile off in this ghost tale of a country mouse trapped in (where else?) a decaying mansion. At least the magical touches of 2005's *Citizen Dog* seem like genuine quirks in the fabric of reality. Here, the supernatural is an excuse to trot out tired new Asian horror staples like the crazy old lady or spooky child, and the multiple twists of the *Shining*-aping finale only work to make an already shaky premise all the more hamstrung. **(Matt Sussman)** *March 16, 9:45 p.m., Kabuki; March 21, 9:15 p.m., PFA; March 23, 4:45 p.m., Camera.*



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My Name Is Albert Ayler

REVIEW *My Name Is Albert Ayler* offers a close reading of the titular musician, a saxophone colossus who pushed the emotional limits of free jazz, but it also tells a broader story about the strange currents of American avant-garde music. Interviews with Ayler's churchgoing Ohio family, New York City compatriots, and Scandinavian admirers trace a particular, though by no means atypical, passage. The tenor saxophonist first achieved renown in Stockholm, Sweden, where he began to experiment with the wailing, explosive runs that would some years later turn even John Coltrane's head. 'Trane specifically asked for Ayler to play at his funeral, and the photographs and live sound from the memorial service included in the film are searing enough to make even the staunchest defender of melody reconsider. Rather than employing warts-and-all tactics, first-time Swedish director Kasper Collin keeps a respectful distance from Ayler's mysteries, nowhere more hauntingly than in a few late sequences regarding the musician's purported tendency to stare into the sun. There is so much we will never know about Ayler, Collin seems to tell us, but watching former collaborators listen to his music through cracked expressions of pain and amazement is revealing enough. **(Max Goldberg)**

MY NAME IS ALBERT AYLER runs Sun/9–Tues/11 at the Red Vic Movie House.

See Rep Clock for showtimes.

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodore, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Jennique Mason. For rep house showtimes, see Rep Clock, page 66. For first-run showtimes, see Movie Clock at sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

The Bank Job Starring Guy Ritchie fave Jason Statham as petty crook-car dealer Terry, and wannabe knockout Saffron Burrows as small time drug dealer-femme fatale Martine, *The Bank Job* is the latest addition to Australian director Roger Donaldson's unexciting oeuvre, which since 1987's *No Way Out* has included 1988's *Cocktail* and 1995's *Species*. Surprisingly, this somewhat fictitious rendering of a real bank robbery that took place in London, England during the early '70s — in which millions in cash and valuables were looted and the corruption of people in high places (including some of royal blood) was revealed — is fun to watch. Although complex, the plot is easy to follow, while the cinematography's beautifully saturated dark colors compliment the movie greatly. Nevertheless, one shouldn't expect anything more from *The Bank Job* than a fast-paced, musically overloaded, ordinary action film that rarely deviates from the genre's standard recipe. (1:50) *Kabuki, Shattuck.* (Komodore)

CJ7 Director-actor Stephen Chow might have created a following with his Hong Kong-box-office-record-breaking *Shaolin Soccer* (2001), and *Kung Fu Hustle* (2004), but the only thing he has accomplished with his latest is a bad Chinese version of Steven Spielberg's all-time-classic *ET* (1982).Sure, the film has its peculiarities (for example, a funny '80s-inspired soundtrack) and enjoyably pokes fun at action movies like *Mission: Impossible II* (2000), but these moments are fleeting. Overall, *CJ7* is sentimental and righteous, and relies way too much on jokes about boogers and fat people, and the supposed cuteness of its digitally designed furry version of an alien. That said, kudos are in order for ten-year-old actress Xu Jiao for her slightly deranged performance as Dicky Chow — the film's young male protagonist. (1:28) *Embarcadero, Shattuck.* (Komodore)

College Road Trip Raven-Symoné (as a university-bound teen) and Martin Lawrence (as her cop father), together at last. (1:38) *Shattuck.*

David and Layla Directed by Jay Jonroy, kosher indeed meets halal in this modern day *Romeo and Juliet*. In New York, Iraq and Jerusalem find a bridge when Jewish David and Muslim Layla fall in love. David (David Moscow) and Layla (Shiva Rose) combat the racist inhibitions of their families in this love-conquers-all drama, which is inspired by a real-life couple. With the timelessness of this theme, it's pretty impossible to not win over the resident hopeless romantic in all of us. However, the acting is pretty skimpy and the relatable story is ultimately too familiar. In the end, you'll either be humored by David's quirky vasectomy antics or you'll want to kill him long before he gets the girl. (1:46) *Kabuki.* (Mason)

Girls Rock! Bay Area filmmakers Shane King and Arne Johnson were already on the lookout for a documentary subject when they heard about Portland, OR's Rock 'n' Roll Camp for Girls. Once they witnessed the campers — who learn to play instruments, form bands, write songs, and perform a concert, all in a week's time — in action, they immediately set about convincing the camp to let a pair of camera-wielding dudes record certain rock 'n' roll magic. The bulk of *Girls Rock!* takes place in the summer of 2005, focusing on four first-time campers as they fumble through both musical and social conflicts: teens Misty (a former meth addict) and Laura (a headbanger who worries about her appearance), and eight-year-olds Palace (a girly-girl with anger issues) and Amelia (a budding noise-rocker who has trouble sharing the spotlight). Further illuminating the doc's themes: animated interludes that spell out what young girls are up against, with colorful graphics backdropping a an array of sobering statistics, like, "The number one wish of teenage girls is to lose weight." There's definitely a riot grrrl undercurrent at play; elements like Bikini Kill on the soundtrack offer a reminder that girls in the music biz maybe aren't rocking as hard as they did during that movement's 1990s heyday. Mostly, though, *Girls Rock!* is about music's ability to inspire even the most timid and marginalized souls to find their inner voices. And if those voices happen to scream into a microphone — well, all the better. (1:30) *Embarcadero, Shattuck.* (Eddy)

Miss Pettigrew Lives For a Day In a pre-Blitz London teetering somewhat heedlessly on the brink of World War II, a sometime-nanny named Miss Guinevere Pettigrew (Frances McDormand) finds herself sacked from her job and walking the soup kitchen lines — that is, until a combination of good fortune, guile, and hunger pangs conveys her into the loftier society of a charming if amoral young nightclub singer (Amy Adams). Gently scamming her way into the employ of this wannabe starlet and accomplished flibbertigibbet, who lives life under the preposterous name of Delysia Lafosse, Miss Pettigrew manages to remain there long enough to change a few lives for the better, like a Mary Poppins for the sexually active. The film is a fairy tale, and a lacquer of cuteness prevents the tracest scent of either the Great Depression or impending war from wafting its way toward us. It also prevents us from worrying too deeply about the fates of the various gorgeously draped creatures prancing and vamping in and out of view. We follow Miss Pettigrew through her day with sympathy and interest, but it helps that we would likely follow McDormand anywhere. (1:51) *California, Kabuki, Orinda, Piedmont* (Rapoport)

My Name is Albert Ayler See pick box. (1:19) *Red Vic.*

10,000 BC Movie magic rewrites history yet again — this time, to show that cavepeople were actually pretty hot. (1:48) *Grand Lake, Presidio.*

ONGOING

"Academy Award Nominated Animated and Live Action Short Films" Despite being in a format that is all too often overlooked, this year's Academy Award–nominated short films surely impress — and what comes with the freedom of a lesser commercial medium are films that could refresh even the worst Hollywood cynics. The beauty and craftsmanship of British live-action Western *The Tonto Woman* or the new-wave whimsy of French live-action comedy *Le Mozart des Pickpockets* (The Mozart of pickpockets) are no doubt convincing calling cards for future feature works. Josh Raskin's *I Met the Walrus* animates a late '60s interview with John Lennon conducted by 14-year-old Jerry Levitan, who successfully sneaked into the star's hotel room armed with a reel-to-reel tape recorder; and yes, it's as good as it sounds. After watching Canadian animated shorts *I Met the Walrus* and *Madame Tutli-Putli*, I can confidently agree with Carter Pilcher (the chief executive of Shorts International) that these definitely make for "a better night out than most full-length movies." The unique, Tim Burton-esque, 1910-at-the-seaside aesthetics of silent train-boarding *Madame Tutli-Putli* leaves you begging for more, like, say, a TV series? Pretty please? (Animated program, 1:30; live-action program, 2:17) *Opera Plaza, Smith Rafael.* (Mason)

Atonement (2:03) *Empire, Opera Plaza.*

The Band's Visit Eran Kolirin's buoyant comedy about a Egyptian orchestra passing a night in a dusty outpost of Israel skimps on cross-cultural catharsis, a good thing since using music to express humanistic universalism is about as fresh a conceit as hitching innocence to children's dirty faces. Tawfiq (Sasson Gabai) is the band's conductor, a starched-uniform sort who finds a natural siphon in Dina (*Late Marriage*'s Ronit Elkabetz), the earthy Israeli who hosts the Arabic strangers at her *Baghdad Café*–like lunch spot. The band splits up for their layover and the film's narration cleaves in turn, unhurriedly cutting between different Israeli-Egyptian communiqués, all of them peppered with bittersweet notes which feel a little too pitched to dispel the sense of overplayed naturalism which hangs over Kolirin's film. The winner of the Un Certain Regard prize at last year's Cannes Film Festival, *The Band's Visit* locates cultural differences gently, in language and disposition — an ingratiating ploy for certain, though one handled here with a light touch. (1:29) *Albany, Embarcadero.* (Goldberg)

Be Kind, Rewind (1:41) *1000 Van Ness.*

Charlie Bartlett As the titular hero of this teen flick for Ritalin Nation, Anton Yelchin of *Alpha Dog* gets the living crap kicked out of him but survives to spend another day in the stall of his high school

bathroom, playing shrink (and pharmacist) to his peers. You can see why: Charlie's a charmer — accomplished, articulate, self-possessed, and sage beyond his years, he could steel-cage-match Juno MacGuff in a precocious-teen poise-off. This could have made the viewer want to slam Charlie's head into a locker too, but it's more fun watching him win over and unite an entire high school's worth of cliquesters, misfits, and thugs via pharmaceutical scripts, talk therapy, and captivating oddity. Eventually, the film begins to unravel at the exact speed at which it attempts to thread everything neatly together. But until the 11th hour's valuable lessons are learned (parents need to act like parents, so kids can act like kids; there's more to life than being popular, but not much; don't play with handguns when you've been drinking Scotch by the pool all day), *Charlie Bartlett* remains an engaging and comic tale, or perhaps fairy tale, of life in the high school trenches. In the roles of adults falling down on the job are Robert Downey Jr., as the school's depressive and alcoholic principal, and Hope Davis, as Charlie's vaguely adoring and doped-up mother. (1:37) *Lumiere, 1000 Van Ness, SF Centre.* (Rapoport)

City of Men (1:50) *Lumiere, Shattuck.*

The Counterfeiters (1:38) *Albany, Clay*

Definitely, Maybe (2:07) *1000 Van Ness, Presidio, SF Centre, Shattuck.*

Diary of the Dead (1:35) *Lumiere.*

The Diving Bell and the Butterfly The upscale art-house uplift exercise of the year comes from an unexpected source: Julian Schnabel, the painter turned director whose prior movies were interesting but lacked any feel for narrative. (And who, frankly, always seemed kind of an überaffected prick.) He has made a great film from erstwhile French *Elle* editor Jean-Dominique Bauby's acclaimed memoir of his experiences after suffering a severe stroke at 43, *The Diving Bell and the Butterfly*. This is a director's picture. Actually, an artist's — Schnabel renders Bauby's odyssey in visual terms that vividly, poetically amplify both the subject's Sisyphean struggle to regain communication skills and his joy in realizing imagination could liberate him from constriction. It's weird how the women in Bauby's life — even speech and physical therapists — are insistently drop-dead gorgeous, as if female less than perfection is more than any man could or should bear. But this is still an unusually abstract narrative film that's also exceptionally accessible and moving. Damn you, Schnabel: you must be admired after all. (1:52) *Kabuki, Oaks, Smith Rafael.* (Harvey)

4 Months, 3 Weeks and 2 Days Cristian Mungiu's Cannes Palme d'Or winner *4 Months, 3 Weeks and 2 Days* is the final anxiety-ridden whimper to register from the year of the "shmashmortion," and it's particularly preoccupied with pregnancy and the decisions that come with it. It was often observed that the dollhouse pregnancies and abortion debates of *Juno* and *Knocked Up* would never have been fodder for a Hollywood comedy if the mothers weren't white and middle-class. The expecting character in *4 Months* wouldn't have looked out of place in either of those films, but her predicament is wildly different. She has to make her decision in Romania in 1986, under the watchful eye of Nicolae Ceausescu's dictatorship, whose policies on abortion make the pressures of the current American culture wars — certainly as experienced by the heroines of *Juno* and *Knocked Up* — comparable to those of a celebrity roast. Mungiu's movie differs, additionally, in a refreshingly depressing way: you kind of want to smack the mother. Gabita (Laura Vasiliu) isn't even the film's core. That distinction goes to her college roommate Otilia (Anamaria Marinca), who's relied on to handle nearly every level of preparation necessary for an illegal abortion, from the Kafkaesque frustrations of securing a hotel room to the frightening process of meeting and negotiating with the abortionist. Mungiu's movie is close kin to fellow Romanian filmmaker Cristi Puiu's dark wonder *The Death of Mr. Lazarescu*, which was also shot by cinematographer Oleg Mutu. Both are gloomy, virtuosic naturalist films inseparable from their sociopolitical backdrops, and both traverse their stations through a soup of reluctant humanism and outright moral fatigue. But while *Lazarescu* works with short, unassuming shots, *4 Months* encumbers the audience with claustrophobically long takes, filled with the tension not only of Otilia's widening burden but also of the actors

CONTINUES ON PAGE 64 »

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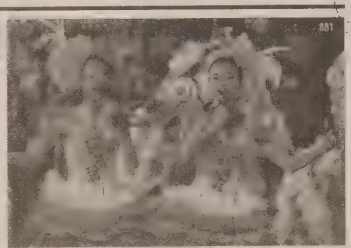

881
▸ SUN 3.16 | 3:15pm Castro Theatre
▸ FRI 3.21 | 7pm Pacific Film Archive
(dir. Royston Tan) Two sisters sing their way to the top in this exuberant and candy colored homage to the campy and uniquely Singaporean musical performance genre of *getai*

Om Shanti Om ▸ SUN 3.16 | 8:45pm | Castro Theatre
(dir. Farah Khan)This Bollywood showstopper stars Shahrukh Khan as an aspiring actor in the 70's who is reincarnated to the present day, boasting cameos by near y every Bollywood star from the past 30 years

Sing-along Colma: The Musical ▸ MON 3.17 | 9:30pm Sundance Kabuki Cinemas
(dir. Richard Wong) This award-winning indie musical returns in a special sing-along presentation including a few new surprises. Three best pals sing and dance their way through a town where the dead outnumber the living one thousand to one

Whispering Sidewalks ▸ SAT 3.15 | 3pm | Castro Theatre
(dir. Denmei Suzuki) Filled with jazz standards and dance numbers, this rare 1936 jazz musical stars Japanese American Betty Inada as a nisei performer who tours Japan and navigates the exciting and sometimes devious new world she has entered

ADDED FILM (NOTE: This film is not a musical.)
A Battle of Wits ▸ SAT 3.15 | 9:15pm | Castro Theatre
(dir. Jacob Cheung) Andy Lau stars in this lavish historical epic in which a lone warrior attempts to save a city from a marauding army.

For tickets and more information, please visit www.asianamericanmedia.org

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FUNNY GAMES
during its theatrical run.

Drop off your entry at the Guardian Building (135 Mississippi at 17th St.) and you'll be entered to win a pass good for two people to see the film during its Bay Area theatrical run.

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WATTS
MICHAEL
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BRADY
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C	E	D	Z	M	A	H	T	I	R
H	T	A	F	L	Q	A	X	M	F
A	T	R	P	P	W	J	C	R	D
E	P	B	J	I	W	M	O	O	A
L	I	X	M	O	T	N	R	T	K
T	M	O	L	I	E	T	B	H	M
N	A	P	D	U	R	B	E	W	N
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Feel free to use the Guardian Building's convenient mail-drop, to the left of the front doors, outside normal business hours.

Deadline for entry is 5pm, Friday, March 14, 2008. Passes are limited and available while supplies last. Limit one pass per person/household.

This film is rated R. Run-of-engagement passes received through this promotion do not guarantee admission to the theatre. Seating is on a first come, first served basis. Theatre is open to paying customers. All federal, state and local regulations apply. A recipient of tickets assumes any and all risks related to use of ticket and accepts any restrictions required by ticket provider. Warner Independent Pictures, San Francisco Bay Guardian, Terry Hines & Associates, and their affiliates accept no responsibility or liability in connection with any loss or accident incurred in connection with use of a prize. Tickets cannot be exchanged, transferred or redeemed for cash, in whole or in part. We are not responsible if, for any reason, winner is unable to use his/her ticket in whole or in part. Not responsible for lost, delayed or misdirected entries. All federal and local taxes are the responsibility of the winner. Void where prohibited by law. No purchase necessary to enter contest. One entry per person/household. duplicate entries will be disqualified. Participating sponsors their employees & family members and their agencies are not eligible. NO PHONE CALLS!

OPENS IN THEATRES ON FRIDAY, MARCH 14!

ONGOING

CONT››

sustaining such choreographed naturalism. (1:53) *Embarcadero, Shattuck, Smith Rafael.* (Shamai)

Honeydripper Fans of the golden age of American independent cinema wanna know: when is John Sayles gonna get his groove back? I'm willing to wait, though apparently the director is still working other fronts in cowriting *The Spiderwick Chronicles*, and there are glimpses of his old, American indie–humanist touch in this paean to that crucial moment in southern rock and soul, as country blues was bubbling under and early rock 'n' roll was finding its blue-suede-shod footing. It's 1950, and Pinetop Purvis (Danny Glover) is the piano-playing proprietor of the Honeydripper, a roadhouse stationed at one of those legendary crossroads in rural Alabama. Hard times have fallen on the joint and his regular act, an old-school lady blues warbler (Stax and Motown vocalist Mable John), isn't pulling the cotton-picking customers they need to stay in business. So Pinetop hatches a plan to draw the crowds by booking a newbie blues sensation, Guitar Sam. All, of course, doesn't go quite according to plan, in spite of the support of Pinetop's wife (Lisa Gay Hamilton) and best friend (Charles Dutton). And could that mysterious stranger (Gary Clark Jr.) be the gold-suited Chuck Berry of their dreams? Sayles's obvious affection for the Southern blues-rock milieu and his stellar lead actors make up for the predictability of the tale and the climax's slight case of tone deafness: Clark doesn't quite rise to the electrifying heights of early rock 'n' roll wildmen. Still, this minor yet good-hearted effort makes one wonder about the next film on Sayles's plate. (2:03) *Grand Lake, Kabuki.* (Chun)

In Bruges If you've caught Martin McDonagh's narrative-rich, brilliantly wrought, and oft violence-wracked plays, you probably gleaned something of the *In Bruges* director-scribe's ambitions as a frustrated screenwriter: his writing seemed to nod simultaneously to the conceptual calisthenics of Kafka and the high 'n' low-flying dialogue of old-school Mamet even as they bumped uglies with the conceptual calisthenics of the art-housier Tarantino and the Guinness-sodden shoot-'em-ups of new-school Brit action-packers. With *In Bruges*, McDonagh's finally got his wish to sneak into the cinema, carefully crafting a first film that references both *Don't Look Now* and *The Killers*, while panning affectionately around a pair of Irish hit men, Ken (Brendan Gleeson) and Ray (Colin Farrell), who find themselves stuck across the puddle in the medieval town of Bruges, on a mysterious errand for their English boss Harry (Ralph Fiennes). Hilarity ensues at the edges of the cultural chasm between the more thoughtful older Ken and the callow whelp Ray, yet even as the director gets wonderful performances out of all his players (Fiennes mainlines the feral ferocity of both *Sexy Beast*'s Ben Kingsley and his *Schindler's List* Nazi lover), his real genius pokes through in the outright weird: be it dwarf race wars or crime bosses with fortress-tough principles. *In Bruges* will satisfy those who have acquired a thirst for McDonagh's colloquial genius and his way of twisting a narrative into a puzzle of blood and bonding — and will pleasantly surprise those who knew zip about the stage's hot-blooded lone gunman. (1:47) *Embarcadero, Kabuki.* (Chun)

Jumper (1:28) *1000 Van Ness*

Juno (1:32) *Empire, Kabuki, 1000 Van Ness, Piedmont, Shattuck.*

Michael Clayton (2:00) *Oaks.*

No Country for Old Men (1:56) *Four Star, Kabuki, Lumiere*, Oaks, 1000 *Van Ness, Piedmont, SF Centre, Shattuck.*

The Other Boleyn Girl Pundits may point to lax parenting when lamenting the perils that beset today's youth, but as we know and *The Other Boleyn Girl* confirms, it is also possible to become overinvested in the lives of one's offspring. The film, based on the historical novel by Philippa Gregory, tracks the rise and rapid decline of the Boleyn family during the rule of Henry VIII, nudging the infamous Anne Boleyn slightly to one side to make space for her less storied sister, Mary. Blessed with two charming daughters, Sir Thomas Boleyn begins plotting during their toddlerhood to raise the family fortunes by auctioning them off bodily to the highest bidder, which eventually proves to be the king of England. As Henry (Eric Bana) is drawn first to flirty, cunning Anne (Natalie Portman), then to sweet, demure Mary (Scarlett Johansson), then back to Anne, sibling relations turn predictably sour. Not sour enough to elicit much viewer interest or sympathy, though. Throwing one's children to a lionlike king is no doubt appalling, but the consequences here are surprisingly boring. The film, while gorgeously attired, is a too-quick and endless succession of fiercely whispered plotting in lavishly appointed rooms, tepid boudoir interludes, passionate declamations by one character or another when things don't work out as planned, and additional fiercely whispered plotting. Just as neither sister is able to hold Henry's attention long enough to ensure success, no amount of twisty power grabs, or tight shots of Johansson's heaving bosom proves sufficient to keep the film from dragging interminably — nor does it stop the viewer from longing for a glimpse of the chopping block we know to be in at least one Boleyn girl's future. (1:54) *California, Empire, Grand Lake, Kabuki, Oaks, 1000 Van Ness, Presidio, SF Centre.* (Rapoport)

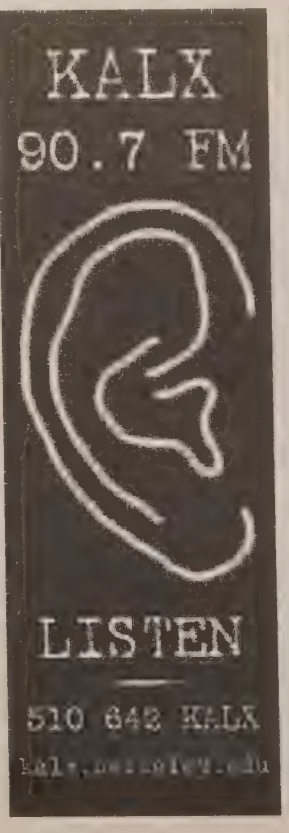
The Overlooked Suspect: O.J. is Guilty But Not of Murder (1:24) *Roxie.*

Penelope A pleasing, if uneven mixture of modern fairy tale and media satire, *Penelope* is full of great actors ... but not necessarily great acting. Such is the pattern of *Penelope*, a charming-because-it's-awkward reverse Cinderella story about a girl (Christina Ricci) cursed with a pig face. Good ideas are clumsily executed, morality is oddly involved, the subject of love is put in confusing terms, and class (a sticking point) is cast in a light that makes it seem unproblematic, but all this happens with a signature sweetness that makes its awkwardness a pleasure to shake off. You hardly mind the occasional jaunts into childlike illogic (why do those blueblood suitors need to flee through glass windows?) or the many moments when director Mark Palansky channels Jean-Pierre Jeunet by way of vintage Tim Burton. Palansky's tendencies are appropriately gentler than theirs but his attempts are similar in style. Yet, for all the stones we can throw (who is the film's audience anyway?) this fairy tale for the young at heart is still very endearing. (1:30) *1000 Van Ness, Shattuck.* (Schieron)

Persepolis (1:35) *Four Star, Opera Plaza, Shattuck.*

The Savages (1:53) *Four Star, Shattuck.*

Semi-Pro Here's the thing: I love Will Ferrell, and I really, really love basketball. But I only found *Semi-Pro* to be semi-enjoyable. I semi-guffawed maybe three times. Set in the 1970s — chiefly, it seems, to exploit the humor inherent in that decade's fashion trends — *Semi-Pro* follows the



Major League-ish rise of a pro basketball team (owned and coached by Ferrell's character, one-hit disco wonder Jackie Moon) from league joke to beloved underdogs. Except, 1989's *Major League* was actually somewhat believable, not to mention consistently funny. In *Semi-Pro*, basketball serves as merely another backdrop for Ferrell's comedic tics — and unlike last year's *Blades of Glory*, the supporting cast isn't funny enough to support Ferrell when his attempts at yuks prove inconsistent. Or perhaps it's that the script, written by *Old School*'s Scot Armstrong, isn't funny enough – because when you get Will Arnett, Andy Richter, Rob Corddry, and any number of cameos (Kristin Wiig, Tim Meadows, Ed Helms) onto the same court, the results really should be way more hilarious. (1:30) *Oaks, 1000 Van Ness, Presidio, SF Centre.* (Eddy)

The Spiderwick Chronicles (1:37) *Oaks, 1000 Van Ness.*

Step Up 2 the Streets (1:38) *1000 Van Ness, SF Centre.*

Taxi to the Dark Side On December 1, 2002, taxi-driving Dilawar, son of rural Afghan peanut farmers, was arrested amidst indiscriminate post-9/11 Afghanistan sweeps by both American military personnel and Pakistani mercenaries paid per head. Five days later, he died — officially from "natural causes," though a coroner's report claimed homicide. Dilawar's legs had been "pulpified" (if he'd lived, they would've required amputation) via one of many torture procedures he'd been subjected to at Bagram Prison. This new doc from Alex Gibney *(Enron: The Smartest Guys in the Room)* contextualizes that as a key moment in the Shrub admin's transition from Guantánamo abuses to Abu Ghraib scandals. Yet we continue to cover up, legally cloud, and otherwise obscure the United States' usage of torture in the oft wildly-inept battle against terrorism. Gibney's mix of archival footage and latter-day testimonies (unrepentant US Pvt. Damien Corsetti being a real piece of work) overlaps with several prior recent documentaries on the subject. But the final impact is still brutal, conscience-wise. (1:46) *Opera Plaza.* (Harvey)

There Will Be Blood Paul Thomas Anderson returns with *There Will Be Blood*, in which false prophets and fatal oil profits entwine with murderous intent in the director's latest act of three-act bravado: oligarch Daniel Plainview (Daniel Day-Lewis) and preacher Eli Sunday (Paul Dano) engage in territorial pissings that span decades, while women are scarcely seen, and heard from even less. *No Country for Old Men* almost qualifies as Douglas Sirk-ian melodrama next to Anderson's maverick revision of Upton Sinclair's 1927 novel *Oil!* There will be no doubt among viewers that this 158-minute epic has Orson Welles-ian aspirations, from its *Citizen Kane*-like dedication to the rise and fall of a megalomaniac to its less-focused portrait of a not-so-magnificent or Ambersonian family line. These are the post-Robert Altman years of Anderson's relatively fledgling career, in strictly literal terms. Now that Altman is dead, Anderson no longer treats him as a prime well of auteur inspiration, instead favoring the sprawling likes of Welles, Elia Kazan, Terrence Malick, and Stanley Kubrick He's aided by the sick pull of Jonny Greenwood's vanguard score and gonzo performances from both of his lead actors. While Day-Lewis is more consistently successful, it's Dano who stokes the film's intrigue, through subtle smiles during their characters' early jousts, a brief spell of deflated defeat when he's betrayed, and a hilarious (if only temporary) victory in his home court of the pulpit When *There Will Be Blood* is a marriage or battle between Day-Lewis's performance and Anderson's imagery, it's even better. The potent isolation and claustrophobia of the film's first half hour are outdone by a tour de force sequence in which oil and its elemental force paint the future black. (2:38) *Bridge, California, Four Star, 1000 Van Ness, Piedmont*, Presidio, *SF Centre.* (Huston)

U2 3D (1:25) *Metreon.*

Vantage Point (1:30) *1000 Van Ness.*

REP PICKS

Flying: Confessions of a Free Woman Positioning her film as the smart girl's *Sex and the City*, director Jennifer Fox seems to be on to something. In six hour-long diaristic episodes, *Flying* follows this independent New Yorker as she traverses the globe in search of answers to love's many problems. Sparking conversation and controversy in each of the nine countries she visits, Fox confirms suspicions that it is a small world after all. Facing similar trials and tribulations, women around the world have their hands full negotiating the pressures of modern life. In spite of meddling conservative mothers, demanding careers, or fickle partners, with the help of in vitro fetilization, women's roles appear to be more elastic than ever. As the quintessence of opportunity, privilege, and success, Fox — much like Carrie Bradshaw — is still not satisfied. "Impressed by what reminded me of Michelle Citron's *Daughter Rite* (1980), complete with untrained female cinematographers, I was somewhat let down by the reality of what Fox achieves." After subscribing to the multiple partner pursuit of female happiness, this strangely addictive, PBS-suitable series turns into one more parable of bourgeois righteousness that suggests that ideals grow up and in the end, who doesn't want to get married, right? (Six-part series; each part, 1:00) *Yerba* Buena Center for the Arts. (Mason)

"A Genuine Tribute to Peter Bogdanovich" See Trash, page 24. *Castro.*

"Still Lives: The Films of Pedro Costa" See "The Young Untold," page 56. *Pacific Film Archive.* SFBG

...we'd never cave in to that kind of popularity. **Kidding!** We're total whores that way – thus the **coke** habit. Kidding again! It's meth. Coke is for toddlers. And Horseface is still pretty **underground**.

–from "We (heart) Horseface" posted on the Pixel Vision blog

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ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. $6. ANSWER Coalition Film Series: **Cocalero** (2007), Thurs, 7:30. "Sabreteeth vs. Turkish *Star Wars*," film screening with live music, Fri, 8. Other Cinema: works by Santiago Alvarez and Travis Wilkerson, Sat, 8:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $6-9. "Dueling Divas: West vs. Harlow": •**A Royal Scandal** (von Sternberg, 1934), Wed, 3, 7, and **Scarlett Empress** (Preminger, 1945), Wed, 1:05, 5:05, 9:05. "A Genuine Tribute to Peter Bogdanovich": **Targets** (1968), Fri, 7; **The Last Picture Show** (1971), Fri, 9; **At Long Last Love** (1975), Fri, midnight; **Paper Moon** (1973), Sat, 1:30, 5:30; **What's Up, Doc** (1972), Sat, 3:30; **Nickelodeon** (1976), Sat, 7:30; **Mask** (1985), Sun, 2, 8:50; **They All Laughed** (1981), Sun, 4:30, 9:10. For this series, admission $10 a day, $25 for a weekend pass, available at www.ticketweb.com. "Second Dark Age": •**The Driver** (Hill, 1978), Tues, 7, and **Thief** (Mann, 1981), Tues, 8:50.

CENTER FOR URBAN PEACE 2584 Martin Luther King Jr. Way, Berk; 1-866-PEACE2008, events@urbanpeace.net. Free. **Zen on the Street**, Fri, 7.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9.25. Academy Award–Nominated Short Films, call for dates and times. **The Diving Bell and the Butterfly** (Schnabel, 2007), call for dates and times. **4 Months, 3 Weeks, and 2 Days** (Mungiu, 2007), call for dates and times. "Beyond Borders International Family Series": **Hairy Tooth Fairy** (Buscarini, 2006), Sun, 4. "Bergman and Truffaut: Early Classics": **The 400 Blows** (Truffaut, 1959), Fri and Sun, 7; Sat, 4:30; **Summer with Monika** (Bergman, 1953), Sat and Mon, 7; Sun, 4:30. Banff Mountain Film Festival, featuring action, environmental, and adventure mountain films, Tues, 7. This event, $18; for more information, go to www.marincc.org.

CINEMA HEAVEN ENCORE Melt Cafe, 700 Columbus, SF; barbbelle4@aol.com. Free. Classic US and foreign films, Tues, 7.

CLAY 2261 Fillmore, SF; (415) 346-1124, www.landmarkafterdark.com. $9.50-10.50. "Late Night Picture Show": **American Psycho** (Harron, 2000), Fri-Sat, midnight.

COLLEGE OF MARIN Olney Hall, Room 96, 835 College, Kentfield; (415) 485-9348, ext 7348. Free. College of Marin International Film Festival: **The Russian Dolls** (Klapisch, 2005), Fri, 7.

DELANCEY STREET SCREENING ROOM 600 Embarcadero, SF; (415) 387-2324, www.cinemavita.org. $10-15. Cinema Vita Film Festival: **After the Truth**, Fri, 6.

EXPLORATORIUM 3601 Lyon, SF; www.exploratorium.edu. Free with museum admission ($9-14). Musicians and filmmakers perform original tunes to homemade movies, Sat, 2.

ISTITUTO ITALIANO DI CULTURA 425 Washington, SF; (415) 788-7142, www.sfiic.org Free. "Pietro Germi, the Latin Loner": **Divorce — Italian Style** (Germi, 1961), Tues, 6:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. $10. "Comic Relief": **His Girl Friday** (Hawks, 1940), Fri, 6:30

ODDBALL FILMS 275 Capp, SF; (415) 558-8117, info@oddballfilm.com (RSVP required, as seating is limited). $10. "Pick Your Poison: Medicine and Madness," Sat, 8.

OPERA PLAZA 601 Van Ness, SF; www.dialogueproject.net/showtimes.shtml. $10. **Dialogue** (Frick, 2008), Sun, 7:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. "Film 50": **Yolanda and the Thief** (Minnelli, 1945), with a lecture by Marilyn Fabe, Wed, 3. "A Theater Near You": **Killer of Sheep** (Burnett, 1977), Wed, 6:30; **My Brother's Wedding** (Burnett, 1983), Wed, 8:10; **Los olvidados** (Buñuel, 1950), Fri, 9:15. "Still Lives: The Films of Pedro Costa": **Where Does Your Hidden Smile Lie?** (Costa, 2001), Thurs, 6; **Sicilia** (Straub and Huillet, 1999) with **"6 Bagatelas"** (Costa, 2003), Thurs, 8:45; **In Vanda's Room** (2000), Sat, 7; Regents' lecture by Pedro Costa, Sun, 3 (free); **Down to Earth** (1994) with **"Terrafal"** (2007), Sun, 5. "The Magnificent Orson Welles": **Citizen Kane** (1941), Fri, 7; **The Magnificent Ambersons** (1942), Sat, 5. "Matinees for All Ages": •**The Red Balloon** (Lamorisse, 1956) and **The White Mane** (Lamorisse, 1953), Sat, 8. "British Avant-Garde of the '60s and '70s": "Shoot Shoot Shoot: Program 2," Tues, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994. $5-8.50. **Nanking** (Guttentag and Sturman, 2007), Wed-Thurs, 7:15, 9:15 (also Wed, 2). **Sweeney Todd** (Burton, 2007), Fri-Sat, 7, 9:25 (also Sat, 2, 4:25). **My Name Is Albert Ayler** (Collin, 2005), Sun-Tues, 7:15, 9:15 (also Sun, 2). **Diva** (Beineix, 1981), March 12-13, 7, 9:35 (also March 12, 2).

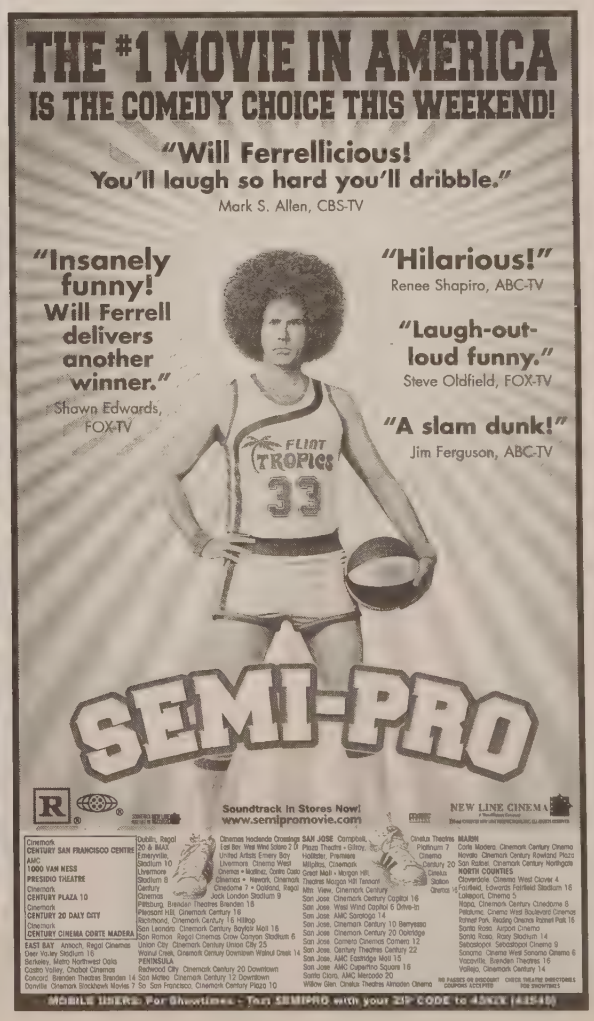
ROXIE FILM CENTER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-10. **The Overlooked Suspect: OJ Is Guilty But Not of Murder** (Dear, 2008), Wed, 3, 5; Thurs, 9:15. San Francisco Irish Film Festival, Wed-Sat. For more information, go to sfirishfilm.com. Call for Sun-Tues shows and times.

SAN FRANCISCO MUSEUM OF MODERN ART 151 Third St, SF; (415) 357-4000, www.sfmoma.org. $5, free with museum admission ($7-12.50). "Non-Western Westerns": **El topo** (Jodorowsky, 1971), Thurs, 6:30; Sat, 3.

SAN FRANCISCO PUBLIC LIBRARY Koret Auditorium, 100 Larkin, SF; www.pbs.org/independentlens/kingcorn. Free. **King Corn** (Woolf, 2007), Wed, 6.

SF CAMERAWORK 657 Mission, second floor; (415) 512-2020. $5. "Luminous Ambient," film concert with musician Robert Rich and filmmaker Paul Clipson, Thurs, 7.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $6-8. **Flying: Confessions of a Free Woman** (Fox, 2006), Wed, 7 (part one); Fri, 7 (part two); Sat-Sun, 2 (part one), 7 (part two). **Demons in the Details: Ten Poems in Basilicata with John Giorno** (Faretta, 2007) with **"Inside the Cup"** (Seret, 2007), Thurs, 7:30. **SFBG**



Roland Emmerich — FX-happy director of *The Day after Tomorrow* and *Independence Day* — goes prehistoric in *10,000 BC*, out Fri/7. | PHOTO COURTESY OF WARNER BROS. PICTURES

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893, 777-FILM, #025.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893, 777-FILM, #097.

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut. 776-2388

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

Stonestown 19th Ave/Winston. 222-0184.

Vogue Sacramento/Presidio. 221-8183

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Elmwood 2966 College, Berk. (510) 649-0530.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-3060.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. SFBG

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From acclaimed director Park Chan-wook comes I'm a Cyborg, But That's OK, a playful, macabre tale of an existentially insecure cyborg and a kleptomaniac terrified of disappearing into a dot.

Lim Soo-jung plays Young-goon, a troubled girl who, after a traumatic separation from her grandmother, believes herself to be a cyborg. Committed to a mental institution, she forgoes food, convinced she must recharge through electrical devices. Ultimately, she's determined to gain enough strength to reunite with her grandmother—and mercilessly kill anyone who stands in her way. Enter Il-soon (pop icon Rain), a sensitive but unstable kleptomaniac with a penchant for stealing people's characteristics. Through their budding romance, the two keep each other from literally and metaphorically vanishing into nothing.

MARCH 15 at Pacific Film Archive
MARCH 16 at Castro Theatre

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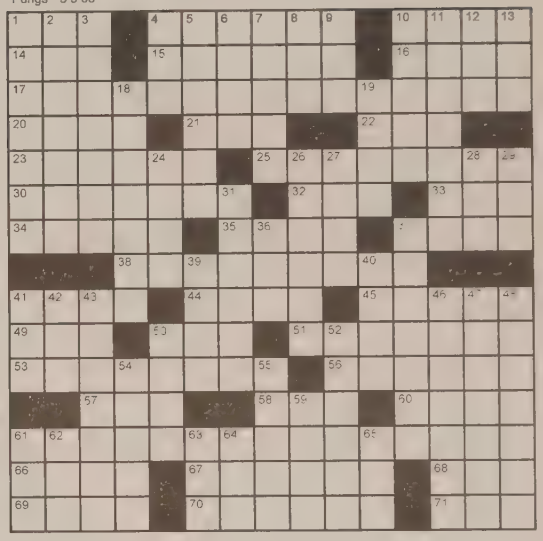
Ink Well by Ben Tausig

"Pungs" 3 5 08



Across

1. Tongue tattoos, e.g.
4. Skater Baiul
10. Certain British conservative
14. Jeff Lynne band, other than the Traveling Wilburys
15. Country whose flag reads "Ordem e Progresso"
16. Toss in some chips
17. Croons about one's conquests?
20. Sign of sadness
21. Born, on the society page
22. Have a bug
23. Draw a ring on
25. Statement in a French head shop?
30. Big name in wire stories
32. Part of L.A.
33. Toss one's hat in the ring
34. Escort
35. False friend of theater
37. Phone message
38. Vampire lit?
41. Dear ___
44. 1998 bug picture featuring the voice of Woody Allen
45. Shut out
49. Gift upon arriving at Kahului Airport
50. DiFranco who founded Righteous Babe records
51. Question from someone behind
53. Ersatz space drink?
56. Bluffs
57. QB's fear
58. Totally dope
60. Tending to the problem
61. Decides on MEGA Millions numbers at the last second?
66. Mean-spirited and more
67. Pursuing
68. Seminary subj.
69. To be, to Brutus
70. Hot
71. Mariner's dir.

Down

1. Worsens over time
2. Property recipient, in law
3. He told Bill O'Reilly, "Loud doesn't mean right"
4. They deliver: Abbr.
5. Swedish capital?
6. Container that may be cracked
7. Montezuma, e.g.
8. Med. research funder
9. Sierra Nevada product
10. MC Kweli
11. Much-covered Marley tune
12. They may be human or civil: Abbr.
13. Slangy assent
18. Please
19. Concern for one trying to lose
24. River through Yakutsk
26. Pyramids city
27. Anon
28. Kill
29. Pick up on
31. Register
36. HIV drug
37. Contemporary of W.B. Yeats
39. Granny
40. "Grey Gardens" woman
41. TV show character featured in a Commodore 64 game
42. Tony-winning Arthur
43. They have a top and a bottom, but no middle
46. Some internet ads
47. Decks out
48. Comb over
50. ABA members
52. Secretive hip-hop artist with "Live from Planet X"
54. "A Wrinkle in Time" author Madeleine L'___
55. Nine-time New York City Marathon winner Waitz
59. ___ Romeo
61. Mini
62. Drug hookups, for short?
63. "Dracula" director Browning
64. "Ben-___"
65. Stab

Last week's solution

N	A	G		H	A	M	A	S		B	E	T	A	S
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		B	U	L	L	Y	P	U	L	P	I	T		
G	O	A	T			A	D	V	I	L				
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C	H	I	L	I	P	O	W	D	E	R		L	S	D
D	E	F	O	G		N	O	E	N	D		E	E	E
C	Y	S	T	S		E	W	O	K	S		D	R	E

Call (330) 328-3264 for free hints to this week's puzzle

double team psychic dream

MARCH 5-11

ARIES

March 21–April 19
Life is moving more slowly than you desire, but since this tends to happen a lot for you speed demons, we don't see why you should allow the lazy pace to turn you into a nervous little nitpicker, yet you probably will anyway. Do what you can to not feed the whiny baby of anxiety that is your life.

TAURUS

April 20–May 20
The best thing you can do this week is focus on being emotionally open, present in your life, and rooted in your truth and integrity. The worst thing you can do is cave in to the giant freak-out that's been looming and then make some shabby, panicked attempt at accessing your higher self. Keep your cool.

GEMINI

May 21–June 21
You don't have a power animal this week; you have a power vehicle — and we're sorry to tell you it's a Hummer. You run the risk of sporting an ego so garish and large that it's obviously compensating for something. The most creative way to move through the world is demurely, not ostentatiously.

CANCER

June 22–July 22
Frankly, you don't want to be dealing with the shit you're dealing with. But the worst thing you can do is convince yourself to either avoid your issues or get totally dramatic about them. Get grounded, pamper yourself (this stuff is draining!), and find a new perspective.

LEO

July 23–Aug. 22
We see important changes in your relationships, and that you might be tripping out. Your primary problems are a lack of confidence around responsibility, and not holding power in a humble way. Start by acknowledging your actual power, and then stay respectful toward it.

VIRGO

Aug. 23–Sept. 22
It's time to invest with love! It's time to plant a garden, metaphorically — perhaps even literally. Nurture the people and things in your life you truly dig. Dare to be hopeful about the quality of the emotional connections you're maintaining.

LIBRA

Sept. 23–Oct. 22
How much of that energy you're shooting out originates from a place of neediness, and how much comes from pure desire and love? It's OK if you don't know, or if the energies are all tangled up together — as long as you acknowledge that.

SCORPIO

Oct. 23–Nov. 21
Extend yourself to those who care about you most. You're in a frightful mental state, and it would be tragic if you started conjuring nonexistent relationship problems to back up your free-floating anxiety. Stop struggling toward a clarity that is presently out of reach. Nurture yourself.

SAGITTARIUS

Nov. 22–Dec. 2
Only by being super-rooted in your daily life will you be able to soundly gauge your next move, your future timeline, and the motivation fueling it all. Any efforts to rush this process will produce even greater pains in your totally cute behind.

CAPRICORN

Dec. 22–Jan. 19
Get internally fit, Cap. Jump onto the elliptical machine of your intuition. It's going to take a lot of work, and you're going to break a sweat, but it's all in the name of being emotionally and spiritually present. No pain, no gain.

AQUARIUS

Jan. 20–Feb. 18
Your best interests are served by moving slowly, and investing your next move with mindfulness. There is nothing negative going on, just a process that deserves your patient thoughtfulness. Your insides are jumping around with enthusiasm; temper the excitement with some loving strategizing.

PISCES

Feb. 19–March 20
Percolate and marinate. You're not quite ready to be poured in a cup or tossed on the grill. This period of gestation has to do with your intention around relationships and how to shift gears in your behavior. The time is not right for a big move, but it's fine for a loving preparation to change. SFBG

By Michelle Tea and Jessica Lanyadoo

Award-winning writer Michelle Tea and intuitive counselor Jessica Lanyadoo have been fraternizing with fate together for the past seven years. Call Lanyadoo for an astrology or tarot reading at (415) 336-8354. Write to Double Team at lovedoubleteam@hotmail.com.

And also, herpes

By Andrea Nemerson
› andrea@altsexcolumn.com

Dear Andrea:
You guessed right — those letters about women who can't have orgasms were both mine. Maybe I was so frustrated that I lied about my age so you wouldn't think they were from the same person. Anyway, I'm in a stupidly worse situation now: I contracted herpes, despite having had sex with only one other human being. My boyfriend engaged in some ill-advised polyamorous experimentation about two years ago: I agreed to it even though I wasn't sure it was a good idea. And he proposed it even though he was pretty sure it wasn't a good idea, either.

It's just HSV-1, but I can't get over how unfair it is. I don't even like oral sex! I have this irrational feeling of being punished. I hear that HSV-1 isn't nearly as bad as HSV-2, and that I might never even have another outbreak (though it doesn't feel that way). Plus, my boyfriend keeps saying that around 20 percent of Americans have genital herpes, which sucks because that means 80 fucking percent *don't*.

While I love my partner, I never thought he'd be the only person I'd ever sleep with. However, I'm shy: having to have the pre-sex "I have an STD" talk means that I'll just avoid sex. Since I wasn't enjoying it anyway, this shouldn't bother me. But now, I feel disgusting too. My boyfriend admitted that he had to leave school on STD Day because he was so completely grossed out that he felt faint. At least he's unlikely to get it, since HSV-1 doesn't like to jump from genitals to genitals.

Add to all this the fact that I don't really want to be touched sexually, and you get the result that my boyfriend is unhappy too. Of course, now that I regret having just one relationship so far, I'm screwing *that* one up. It's like some kind of terrible paradox.

I know that I'm overreacting, but I'm just so mad and unhappy. I know that outbreaks can be treated, blah, blah, blah, but then I'm just a less-ulcerated, less-contagious plague carrier. I know that I have to talk to some kind of therapist before I become even more messed up, but I thought that someone whose area of expertise is sex would be a good first person to ask.
Love,
Angry and Contagious

PS: Thank you for your previous advice, but I don't think Betty Dodson will be advising me until everything involved doesn't hurt.

Dear Contagious:
Sorry, nope. You totally have to talk to a therapist as well as a gynecologist, but mostly to a therapist — and possibly a psychiatrist too. Don't you think you're depressed and anxious enough to benefit from at least contemplating medication? I do!. And maybe you should speak to a yoga master about learning deep-breathing techniques. Or get a paper bag and breathe into it until you pass out or don't pass out — however that trick is supposed to work.

First off, do we know how you got the genitally located oral herpes? We do not. Do we know that the introduction of the GLOH to your ménage was due to one of the women your boyfriend kissed during that brief foray into ill-advised polyamory? We don't know that, either. Unless there's something you haven't told me, it's possible that the boyfriend either picked it up somewhere far less ooky (it's only oral herpes, after all) or already had it but it hadn't made an appearance yet. Furthermore, do we believe that you had to agree to doing something that even your guy thought was a bad idea? Nuh-uh. I know you were young and silly, but so was he. I'd chalk that one up to "our bad" and move on.

You're going to have to disentangle your anger with your boyfriend from your beef with fate and, for that matter, yourself. What happened *happened*, and hey, it could be worse. By the way, about 20 percent of Americans have genital herpes but somewhere between 50 and 80 percent have the oral version, so you've a ton of company — and some of it is quite nice.

If you drag your angry self to a clinic or to your regular gyno you can get on an antiviral, which will not only suppress your symptoms but make it far less likely that you could spread this thing to a putative future boyfriend that you don't even want, especially since you still like the one you have. Then you won't hurt as much and can get back to where you were before: frustrated, angry, and bitter because sex isn't any fun for you. And then you can go see a therapist. And then, after that, maybe Betty Dodson and I can help you.

And before you think me unsympathetic, I'm really and truly not. I just think you need a swat on the behind to stop dithering in fury and start fixing stuff. I swat because I love.
Love,
Andrea

Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.

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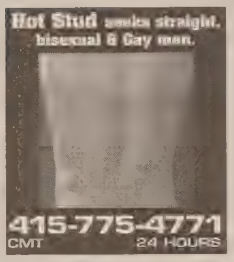

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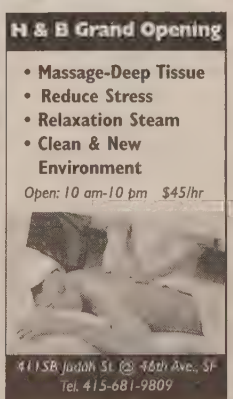

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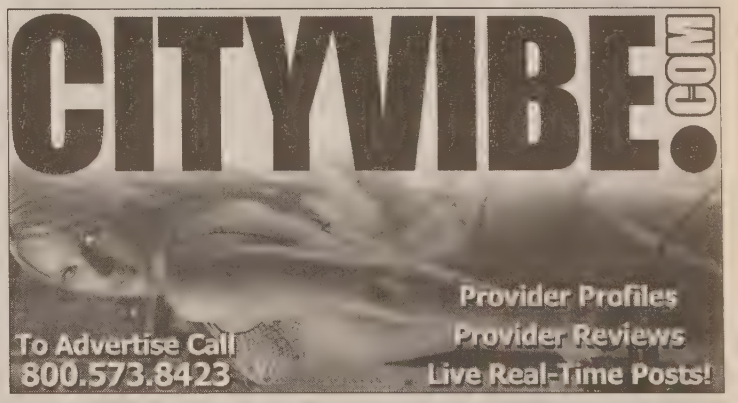

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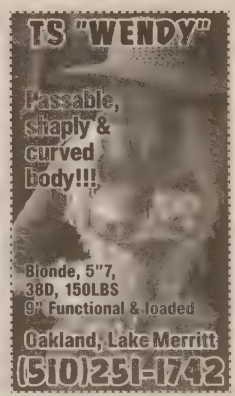

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ABANDONMENT of use of FICTITIOUS BUSINESS NAME The following person is abandoning the name **NUSKCALB**, 538 22nd Ave., San Francisco, CA 94121. Thaen Norman Rasmussen, 538 22nd Ave., San Francisco, CA 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/1/06 under the file #296013. Signed Thaen Rasmussen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on February 4, 2008. **February 13, 20, 27, March 5, 2008. L#422007.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0306701-NN The following person is doing business as **CRICKET COURIER COOPERATIVE**, 752 Hampshire St., San Francisco, CA 94110. Aaron Dakan, Che Markuson, Rebecca Balon, Jodi Durst. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/7/08. Signed Wendy Laurice. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on January 24, 2008. **February 20, 27, March 5, 12, 2008. L#422104.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0308795-00 The following person is doing business as **HOME HEALTH CARE PROVIDERS**, 1094 Hollister Ave., San Francisco, CA 94124. Terry M. Johnson, 1094 Hollister Ave., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/08. Signed Felix M. Johnson. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on January 29, 2008. **February 13, 20, 27, March 5, 2008. L#422001.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0308974-00 The following person is doing business as **PETER STATHIS & VIRTUAL SYSTEMS**, 1001 Mariposa St. Unit 102, San Francisco, CA 94107. Peter Stathis, 1001 Mariposa St. Unit 102, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/4/08. Signed Peter Stathis. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on February 4, 2008. **February 13, 20, 27, March 5, 2008. L#422005.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0308992-00 The following person is doing business as **DUNIEBOY PUBLISHING**, 131 Wendell St., San Francisco, CA 94124. Clarence L. Lewis III, 5052 Wittenmeyer Ct., Antioch, CA 94531. This business is conducted by husband and wife. Registrant commenced business under the above-listed fictitious business name on the date 2/5/08. Signed Clarence Lewis. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on February 5, 2008. **February 13, 20, 27, March 5, 2008. L#422006.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0309096-00 The following person is doing business as **THE MALDER COMPANY**, 285 7th St., San Francisco, CA 94103. Malcolm R. Cressy, 441 Roosevelt Way, San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/21/1989. Signed Malcolm R. Cressy. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on February 7, 2008. **February 13, 20, 27, March 5, 2008. L#422008.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-03091301-00 The following person is doing business as **FETCH! PET CARE OF NOE VALLEY**, 1 Crescent Way #1209, San Francisco, CA 94134. Jesse T. Martinez, 1 Crescent Way #1209, San Francisco, CA 94134. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 2/8/08. Signed Jesse T. Martinez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on February 8, 2008. **February 27, March 5, 12, 19, 2008. L#422205.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0309160-00 The following person is doing business as **SHIRLEY GOLUB FOR CONGRESS**, 425 Upper Terrace, San Francisco, CA 94117. Shirley Golub, 425 Upper Terrace, San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/11/08. Signed Shirley Golub. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on February 11, 2008. **February 20, 27, March 5, 12, 2008. L#422104.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0309328-00 The following person is doing business as **CHRISTOPHER COLLINS**, 1112 Sutter St., San Francisco, CA 94109. Sweet Jane Productions LLC, 1112 Sutter St., San Francisco, CA 94109. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 2/19/08. Signed Erica Tanamachi. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on February 19, 2008. **February 27, March 5, 12, 19, 2008. L#422204.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0309408-00 The following person is doing business as **STEVE WILSON GLASS AND WINDOW**, 31 Cuvier St., San Francisco, CA 94112. Steven Tero Wilson, 31 Cuver St., San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/20/08. Signed Steven Tero Wilson. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on Feb 20, 2008. **February 27, March 5, 12, 19, 2008. L#422203.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0309518-00 The following person is doing business as **AUDIOMANIA**, 355 8th St. Unit B, San Francisco, CA 94114. World Audio Entertainment LLC, 355 8th St. Unit B, San Francisco, CA 94114. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 2/25/08. Signed Yana Sokolova. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on February 25, 2008. **February 27, March 5, 12, 19, 2008. L#422206.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: February 15, 2008. To Whom It May Concern: The name of the applicant is: **JOIE DE VIVRE HOSPITALITY INC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 855 Bush St., San Francisco, CA 94108. Type of License Applied for: 70- ON-SALE GENERAL RESTRICTIVE SERVICES; 66- CONTROLLED ACCESS CABINET PERMIT. Publication date(s): **February 27, March 5, 12, 2008. L#422201.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: February 15, 2008. To Whom It May Concern: The name of the applicant is: **JOIE DE VIVRE HOSPITALITY INC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 845 Bush St., San Francisco, CA 94108-3312. Type of License Applied for: 70- ON-SALE GENERAL RESTRICTIVE SERVICES; 66- CONTROLLED ACCESS CABINET PERMIT. Publication date(s): **February 27, March 5, 12, 2008 L#422202.**

NOTICE OF SUMMONS (FAMILY LAW) CASE NUMBER: FDI-07 765863. SUPERIOR COURTS OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St., San Francisco, CA 94102 **PETITION OF ERICA ALVAREZ** for the summons of **RESPONDENT DAVID RODRIGUEZ**. TO ALL INTERESTED PERSONS: Petitioner Erica Alvarez, filed a petition with this court for a summons. Respondent David Rodriguez. THE COURT ORDERS that Respondent has 30 Calendar days after this Summons and Petition are served to file a Response at the court. Signed by Anne-Christine Massullo, Presiding Judge on Jan 9, 2008. Endorsed Filed, San Francisco County Superior Court of California on Nov 29, 2007 by Gordon Park-Li, Clerk, Dan Leung, Deputy Clerk. **Feb 13, 20, 27, Mar 5, 2008. L#422003**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-07-554579 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St., San Francisco, CA 94102 PETITION OF Sal Antonio Banner for change of name TO ALL INTERESTED PERSONS: Petitioner LISA LOUISE BANNER filed a petition with this court for a decree changing names as follows: Present Name: **LISA LOUISE BANNER.** Proposed Name: AALIYAH SOLANGE ALI PERSON. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Signed by David L Ballati, Presiding Judge on Nov 21, 2007. Endorsed Filed, San Francisco County Superior Court of California on Nov 21, 2007 by Gordon Park-Li, Clerk, Param Natt, Deputy Clerk. **February 13, 20, 27, March 5, 2008. L#422009**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-544701 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St., San Francisco, CA 94102. PETITION OF Leah Kennedy for change of name. TO ALL INTERESTED PERSONS: Petitioner **LEAH KENNEDY** filed a petition with this court for a decree changing names as follows: Present Name: LEAH ELIZABETH KENNEDY MULLIN. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Mar 20, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Jan 15, 2008. Endorsed Filed, San Francisco County Superior Court of California on Jan 15, 2008 by Gordon Park-Li Clerk, Ellas Butt, Deputy Clerk. **February 20, 27, March 5, 12, 2008. L#422101**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-544741 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Chasity Dow for change of name. TO ALL INTERESTED PERSONS: Petitioner **CHASITY DOW** filed a petition with this court for a decree changing names as follows: Present Name: CHASITY LYNN DOW. Proposed Name: SINCERE CHASITY-LYNN DOW. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Endorsed Filed, San Francisco County Superior Court of California on Jan 30, 2008 by Gordon Park-Li, Clerk, D. Steppe, Deputy Clerk. **February 13, 20, 27, March 5, 2008. L#422004**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-544774 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Sarah Shaw for change of name. TO ALL INTERESTED PERSONS: Petitioner **SARAH SHAW** filed a petition with this court for a decree changing names as follows: Present Name: ALANA NAOMI HUNTE. Proposed Name: ALANA NAOMI SHAW. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Apr 8, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Feb 6, 2008. Endorsed Filed, San Francisco County Superior Court of California on Feb 6, 2008 by Gordon Park-Li, clerk. Deborah Steppe Deputy Clerk. **February 13, 20, 27, March 5, 2008. L#422002**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-544784. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Houri Andalibian for change of name. TO ALL INTERESTED PERSONS: Petitioner **HOURI ANDALIBIAN** filed a petition with this court for a decree changing names as follows: Present Name: HOURI ANDALIBIAN. Proposed Name: HOURI ARIGE PARSI. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Apr 17, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge onFeb 11, 2008. Endorsed Filed, San Francisco County Superior Court of California on Feb 11, 2008 by Gordon Park-Li, Clerk, Cristina Bautista, Deputy Clerk. **February 27, March 5, 12, 19, 2008. L#422203**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-544785. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Benjamin David Johnson for change of name. TO ALL INTERESTED PERSONS: Petitioner BENJAMIN DAVID JOHNSON filed a petition with this court for a decree changing names as follows: Present Name **BENJAMIN DAVID JOHNSON**. Proposed Name: BENJAMIN DAVID HEATH. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Apr 15, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Feb 13, 2008. Endorsed Filed, San Francisco County Superior Court of California on Feb 13, 2008. by Gordon Park-Li, Clerk.

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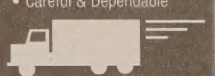

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› women seeking men

OPTIMISTIC
Slender, active, friendly, caring, honest SHF, 61, 5'6", athletic build, Sagittarius, marriage-minded, N/S, seeks attractive, tall WM, 50-65, N/S, for possible relationship. ☎262074

I HOPE IT'S YOU!
SBM, 70, 175lbs, optimistic, active, classy, religious, enjoys dancing, swimming, travel, music, beach walks. Seeking SM, 69-80, N/S, similar interests. ☎257726

MY OTHER HALF
SWF, 45, professional, educated, good-looking, seeks educated SWPM, 40-50, for dining, plays, movies, symphonies, ballet, travel. ☎256424

ATTRACTIVE ACTRESS...
in East Bay seeks gentleman, 50-65, for good times. I like walking on the beach, in the hills and in the mountains, movies and music. How about you. ☎179537

LOVE TO DANCE?
SF, 50, outgoing, friendly, loves smiling, home life, family, music, likes reality shows, home improvement, vacationing, casual dining in, fine dining out and snuggling. ISO good-hearted Christian man, who is kind, humorous and a handy man type. Possible LTR? ☎226907

LEAVES ARE FALLING
Attractive, slim, fun-loving, mid-60s, N/S, likes children, animals, movies, dinners, music, gardening, mountains, beaches. Seeking kind, trusting SWCM, 51-69, for companionship, LTR. ☎547885

SWEET AND SINGLE
Female, 60, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. ☎434857

KILLER SMILE
SHF, 49, fun-loving, funny, loves sports, movies, weekend getaways. ISO loving, adventurous SW/HM, 39-59, for friendship and dating, your side of Bay or mine. ☎226295

ATTRACTIVE SHF
Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 55-63, N/S. Prefers San Francisco area. ☎651494

SMART CLASSY LADY
SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, 5'10"+, N/S, N/D, N/Drugs, with similar interests, for friendship, companionship. ☎660214

DOMINANT ATTITUDE
Full-figured black lady with huge butt, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. ☎851838

WAITING TO FIND YOU
Ambitious, outdoorsy woman, 40s, honest, adorable, and nurturing with good values, passionate about music, camping, reading, hiking, shopping, dancing, travel, coffee shops and much more. ISO compatible, active, happy man, 40-49, for casual dating and possible LTR. ☎241370

MAE WEST TYPE?
Attractive, educated curvy widow, 5'7", long blonde hair,green eyes, who works in South Bay area, seeking sincere SM, 40-60, preferably of Mediterranean descent, for movies, music, travel. ☎965249

BEAUTIFUL GREEN EYES
Pretty, slender SWF, 49, athletic, adventurous, passionate, highly educated. Loves animals, the arts and nature. Seeking SWM, 46-60, attractive, athletic and well-educated, to share a partnership of the mind, body and soul. Palo Alto. ☎263437

STERN BLACK NUNS
Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. ☎809149

LET'S SEE WHAT HAPPEN!
SF, 30s, shy, caring, feminine, health-minded, classy and adorable. Enjoys camping, shopping, dancing, exercise, walking, the beach, dining out, night clubs, relaxing and more. Seeking SM, 30-49 for friendship and possibly more. ☎263705

PETITE GAL
Non-smoking white gal seeks nice, humorous gentleman, 50-60, N/S, N/D, for a good friendship possibly leading to LTR. I enjoy the arts, nature, outdoors, photography, swimming, sunshine, beaches, church socials. ☎260556

COULD IT BE YOU?
Loving, optimistic, easygoing, healthy woman, 53 loves tv, classical music, reading and more. Seeking kind, educated, fun-loving SW/HM, 50-55, to share weekend getaways, cuddling in, nice dinners out, happiness and possible LTR. ☎241367

WHY WAIT?
Sophisticated, adorable, motivated, bright woman, 46, caring, captivating, classy and hard-working, loves camping, shopping, travel, dancing, fitness, beaches, relaxing at home, museum and long drives. Seeking Similar gentleman, 40-59, for casual dates, friendship and possible LTR. ☎241371

HOPE IT'S YOU
Friendly, feminine, artistic lady, 50s, bright, caring, personable and classy, loves dancing, dining out, museums, walks, hikes, the beach and coffee shops. Seeking loving, like-minded man, 50-59 with good values, to share possible LTR. ☎241373

› men seeking women

SEEKING STAR LADY
Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-50, for romance and LTR. ☎230241

MUSICIAN
BM, 5'8", 185lbs, very youthful 63, loves music, looking for a romantic, compatible lady with a sense of humor, attractive inside and out, who likes sports, good music, candlelight dinners, walks, more. ☎263071

OPEN-MINDED & FUN
SHM, 22, 5'10", light complected, N/S, seeks open-minded woman, 18-35, to hang out with and get to know. ☎259332

CALL ME
Handsome WPM, mid 40s, blond/blue, N/S, seeks gorgeous AF, 18-30, who loves lingerie and being spoiled. ☎260401

LET'S MEET FOR COFFEE
SHM, 41, 5'6", 195lbs, N/S, seeks WF, 18-50, for friendship first and quality time together. ☎259767

VERY OUTGOING
SBM, 31, 5'9", athletic build, N/S, seeks fun, down-to-earth, outgoing, beautiful woman, 18-43, race open, for friendship, possible romance. ☎260554

VERY GOOD-LOOKING
SWM, 33, 6'2", athletic build, student, no children, smoker, likes partying, dancing, socializing, playing pool, movies, time at home. Seeking SW/AF, 30-55, for possible relationship. ☎261293

COMPATIBLE COMPANION
SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, , ISO nice looking, charming female, 60s/70s, for quality time and more. ☎462878

SEEKING A REAL PERSON
SBM, 22, 5'3", average build, N/S, seeks outgoing WF, 19-30, N/S, who doesn't play games, for LTR. ☎261300

MAKE ME LAUGH
SWM, 54, blond/hazel, light smoker, loves laughing and joking around, being spontaneous. Seeking SF, 30-55, for possible relationship. ☎261509

ALWAYS A GOOD TIME
SBM, 26, 5'6", great build and smile, N/S, seeks woman, 22-33, who loves to get out, party and dance! ☎261594

TALK TO ME
WM, 30, mature, open-minded, looking for a cool, beautiful, down-to-earth female to hang out with and see what happens. ☎262740

TAKE A CHANCE!
SBM, 40, 5'10", brown eyes, employed, smoker, seeks BF, 30-35, N/S, for friendship or more. ☎258333

TAKE A CHANCE ON ME
SHM, 30, 5'8", average build, N/S, seeks fun HF, 20-35, N/S, for friendship first. Let's talk! ☎259326

LOOKING FOR NEW FRIENDS
SWM, 60, 170lbs, 5'8", looking for soulmate to explore a possible future together, with love, respect and affection as the building blocks. ☎247258

› men seeking men

HOT BLACK BOTTOM
BM, 5'5" 140lbs, brand new bottom, slim waist, shaved head and face, seeks well-hung, older guy, 40-55, who knows what he's doing, to break me in. ☎260949

FREE MASSAGE
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NAKED FANTASIES?
Strip search? Photography? Strip poker? Or you name it! WM, 45, slender body, straight-acting, looking for the same, under 45, for safe role play fun. ☎891177

STRIP NAKED
Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-waisted guys born after 1960. ☎753246

FOREIGN, NON-WHITE
Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. ☎753256

BEER AND SEX
Let's drink a few beers, talk about sex, and play strip poker. BiWM, 44, trim, tight build, masculine, N/S, seeks same, 20-44. ☎875314

STRAIGHT OR BI WANTED
Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. ☎897273

NAKED IN THE SHOWER
Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. ☎863423

NUDE PSYCHOTHERAPY
Lay on my couch naked while amateur psychiatrist listens to your problems and sexual fantasies. SWM, 45, seeks trim-waisted man, under 45. ☎867597

ORAL SUBMISSION
Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. ☎877130

› women seeking women

WAS OUT, JUST NOT LOOKING
Direct GHF, 40, 5', masculine, enjoys movies, shopping, walks, family gatherings, and holding hands. Seeking GHF, 27-35, feminine, HPTW, who knows how to cook Latin food, for possible marriage ☎178820

SERIOUS INTENT
Are you a lesbian 38+, congenial with positive attitude, active, enjoy travel? small dogs, children? would you like a life partner and not just a one nighter or a date, then here I am. Me: Commitment-minded, optimistic, active GWF, 48. ☎237159

GIVE ME A CALL
SBF, 30, 5'6", 150lbs, attractive, fit, intelligent, likes sports and movies, seeks ambitious, affectionate, kind-hearted, feminine, honest SBF, 21-40, for friendship, fun and companionship. ☎251637

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Handsome, easygoing, discreet, well-mannered, gentleman, 57, 6', 190lbs, well-hung and bi. Love to hear from hip couples. ☎248085

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SWM, late 30s, 6'1", 220lbs, good looking, seeking girls and TS's, for good times and more. ☎251435

› friends/activities

EXPLORING, HEALING 2GETHER
SM, young 30s, seeking friends of all types to explore spiritual healing and intense experiences. Let's get together. ☎228078

LET'S DO OPRAH
Are you disabled and treated disrespectfully because of it? Me too! Want to talk about it? Give me a call. Lets get together, anyone? ☎182266

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Female domme BBW, and computer virgin. Seeks sci-fi geek, techno angel, and as submissive teacher, for adult computer entertainment, and visits to Reno and Vegas. ☎802472

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Optimistic lady, attractive and talented in senior years. looking for counterpart. Optimistic about health, the beautiful world of nature, hobbies, friends, and most of all an outstanding sense-of-humor and interested in showing unconditional love. ☎135477

› kinksters

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Call Ella Laramee at: 650-585-5304 or email elaramee@omneuron.com

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Join the Guardian Hellraisers and ODC/Dance Downtown for Opening Night of Program Two of their 2008 season program, featuring two world premieres, music by Brian Eno & David Byrne and video by Hiraki Sawa. The performance starts at 8:00pm but the fun will continue long after the last leap when the entire audience is invited for complimentary drinks and a DJ'd dance party! Enjoy drinks & desserts while rubbing elbows with ODC dancers, choreographers and other culture connoisseurs!

PHOTO: RJ MUNA

MARCH 21, 8PM
Yerba Buena Center for the Arts, Third St btw Mission/Howard
ODCDANCE.ORG/VERGE

ENTER TO WIN TICKETS! Send your full name and state that you are at least 18 years of age to promos@sfbg.com (subject line: VERGE TIX) no later than noon, Thursday, March 20th, and you'll be entered to win a pair of tickets to this G.A.S. event!

ODC/Dance, the crown jewel of West Coast modern dance and the source of great civic pride for San Francisco, celebrates its 2008 season March 13-30 at YBCA; visit odcdance.org/downtown for the full schedule of performances and to order tickets

The Guardian Arts Series presents exciting and affordable shows appealing to the young arts enthusiast. Register online & stay informed of the next great show – don't pass the G.A.S.!

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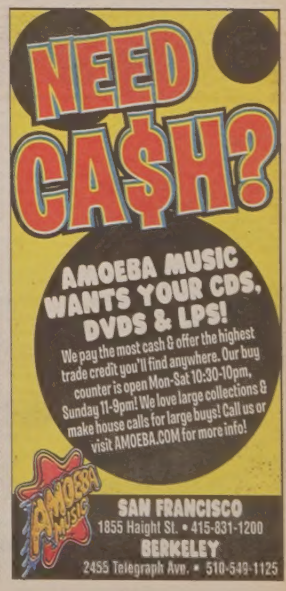

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